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1919
Feb. 26
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CATALOGUE
OF
ENGRAVINGS,
Drawings in Crayon & Water-colours,
TOGETHER WITH
OIL PAINTINGS,

COMPRISING THE PROPERTIES OF

Mrs. F. D. Garkord, of Holme Hall, Norfolk;
The late R. A. Potts, Esq.; A Lady of Title;
J. L. Tod-Mercer, Esq. from the Collection of the late
ROBERT MERCER, Esq., of Scotsbank, Selkirkshire;
George Bhyne, Esq. of 10, Boundary Passage, Brighton;

AND OTHER PROPERTIES,

INCLUDING

AQUATINTS IN COLOURS;

PLATES FROM J. M. W. TURNER'S "LIBER STUDIORUM";
DRAWINGS IN PENCIL AND WATER-COLOURS OF ACTORS AND ACTRESSES
(MOSTLY IN CHARACTER), MUSICIANS, WRITERS, ETC.;
PASTEL DRAWINGS OF EDWARD STOTT, A.R.A., JOHN RUSSELL, R.A.,
AND OF THE FRENCH SCHOOL;
WATER-COLOURS BY J. S. COTMAN, A. NASMYTH, D. G. ROSSETTI,
J. E. MILLAIS, PAUL SANDBY, W. BLAKE, ETC.; AND
OIL PAINTINGS OF THE EARLY ITALIAN, FLEMISH AND
FRENCH SCHOOLS.

WHICH WILL BE SOLD BY AUCTION,
BY MESSRS.

SOTHEBY, WILKINSON & HODGE

(SIR MONTAGUE BARLOW, K.B.E., M.A., LL.D., M.P. G. D. HOBSON, M.A. & CAPT. F. W. WARRE, M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)
On WEDNESDAY, 26th of FEBRUARY, 1919, and following Day,
AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior.

Catalogues may be had.

DRYDEN PRESS: J. DAVY & SONS, S-9, FRITH-STREET, SOHO-SQUARE, W. 1.

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer ; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s. ; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money ; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale ; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

34 & 35, New Bond Street, London, W. (1)

Telegraphic Address: "Ab initio, Phone, London." Telephone: Mayfair 4689.

In sending Commissions please refer to this Catalogue as "EPHESUS."

COMMISSIONS CANNOT UNDER ANY CIRCUMSTANCES BE ACCEPTED BY
TELEPHONE.

CATALOGUE
OF
ENGRAVINGS, DRAWINGS
AND
ARUNDEL SOCIETY PUBLICATIONS,
TOGETHER WITH
Water-colour Drawings & Oil Paintings.

FIRST DAY'S SALE.
ENGRAVINGS AND DRAWINGS.

The Property of Mrs. F. D. Harford,
of Holme Hall, Norfolk.

ARUNDEL SOCIETY PUBLICATIONS.

| LOT | | |
|-----|---|---|
| 1 | St. Bernardino of Siena healing a wounded man, after F. di Lorenzo ; and A Fresco, after Benozzo Gozzoli | 2 |
| 2 | St. Lucy sentenced to death by the Roman Praetor, after Jacopo d'Avanzo ; The Vision of St. Bernard, after Lippi ; and The Death of St. Fina, after Ghirlandino | 3 |
| 3 | St. John the Baptist with St. Benedict, and St. Nazarus with St. Celsus, after Bartolommeo ; and The Deposition from the Cross, after P. Lorenzetti | 2 |
| 4 | Events in the Life of Moses, after L. Signorelli ; and St. Jerome in his Study, after Vittore Carpaccio | 2 |
| 5 | The Nativity, after Pinturicchio ; and The Virgin and Child, after Girolamo dai Libri | 2 |
| 6 | Richard II before the Madonna, with Saints and Angels ; and Interior of the Piccolomini Library at Siena | 2 |
| 7 | St. Catharine finding the body of St. Agnes, after Pacchiarotto ; St. Benedict preaching to Women, after Bazzi ; and Christ bound to the Column, after Bazzi | 3 |

8 The Hunt, after Romano ; and St. George, after Vittore Pisano 2 *Villan*

12 9 The Deposition, after P. Morando ; The Resurrection of Christ,
after P. della Francesca ; and The Madonna and Child
with attendant Saints, after N. da Foligno 3 *Sauer*

10 10 The Transfiguration, and The Marriage of the Virgin, after
Perugino 2 *Ronell*

12 11 Christ's Charge to Peter, and Prophets and Sybils, after Peru-
gino 2 *Sauer*

112 12 The Poets of Mount Parnassus ; Philosophy and Poetry, after
Raphael 3 *Powell*

118 13 The Apostles John and Peter, and The Apostles Mark and Paul,
after Dürer ; and The Virgin and Child, after Meister
Wilhelm 3 *"*

10 14 The Betrothal of the Virgin, after L. di Viterbo ; The Calling of
St. Matthew, and St. George baptising the Princess Cleodo-
linda and her father, after Carpaccio 3 *Villan*

12 15 The Supper and Miraculous Vision of St. Domenick, after Fra
Bartolommeo ; St. Stephen's Ordination and his distribution
of alms, after Fra Angelico ; and Christ among the Doctors,
after Boccaccino 3 *Cauer*

16 16 Virgin and Child between St. Liberale and St. Francis, after
Giorgione ; and Sixtus IV giving audience, after Melozzo
da Forli (2) *Selbst*

11 17 The Madonna among the Meyer Family, after Holbein 1 *Hartford*

16 18 St. Peter enthroned as Pope, after Gran Vasco ; St. Catharine
of Alexandria pleading before her Judges, after Pintu-
ricchio ; and St. Francis preaching before Pope Honorius III,
after Giotto 3 *Cauer*

10 19 The Procession of the Three Kings, and Angels Adoring (the two
parts), after Benozzo Gozzoli 3 *Powell*

10 20 The Primavera, after Botticelli 1 *Sauer*

21 21 The Crucifixion (the centre and the two side compartments),
after Pietro Perugino 3 *Powell*

212 22 The Annunciation ; Adoration of the Magi ; St. Ursula and her
Virgins and St. Gereon and his Warriors, after Stephan
Lothener 3 *Powell*

16 23 The Prophet Jeremiah, and The Prophet Ezekiel, after Michel
Angelo ; The Arrival of King Christian at Malpaga ; The
Tournament, The Banquet ; The Distribution of Liveries,
and The Departure, after Romano ; and another 8 *Powell*

The Property of the late R. A. Potts, Esq.

FRAMED.

| | | | | |
|----|---|----|---|---|
| 24 | Arundel Society. The Primavera, after Botticelli | 1 | 2 | 4 |
| 25 | Jasinski. The Golden Stairs, after Burne Jones, <i>artist's proof</i> ; The Birth of Venus, after Botticelli | 2 | | |
| 26 | Liber Studiorum. Little Devil's Bridge, by C. Turner, after J. M. W. Turner | 1 | | |
| 27 | Acts of Mercy, by F. C. Lewis, after Flaxman ; Photographic Reproductions of the Works of D. G. Rossetti, <i>all signed by the late W. M. Rossetti</i> ; and three others, <i>unframed</i> | 23 | | |

DRAWINGS (FRAMED).

| | | | | |
|----|---|---|---|----|
| 28 | J. M. W. Turner. Off Margate, <i>in water-colours</i> | 1 | 2 | 5 |
| 29 | J. Varley. A Welsh Lake Scene, <i>in water-colours</i> | 1 | 3 | 1 |
| 30 | J. Varley. A Welsh Village, <i>in water-colours</i> ; and An Allegorical subject, <i>in sepia</i> | 2 | 1 | 10 |
| 31 | W. Hough. Water-colours of Fruit, a pair ; and another, by C. H. Slater | 3 | 2 | 2 |
| 32 | A. W. Henley. A Promise of Spring, <i>oil painting</i> | 1 | | 8 |
| 33 | F. C. Lewis. Etchings and Engravings, <i>proofs, in portfolio a parcel</i> | | 1 | 1 |
| 34 | J. S. Cotman. Liber Studiorum, a series of Sketches and Studies, <i>in soft ground etching, in one volume, folio</i> | | | |

J. M. W. TURNER'S "LIBER STUDIORUM."

| | | | | |
|----|--|---|---|----|
| 35 | From Spenser's Faery Queen, <i>first state</i> ; and two others of the Deluge | 3 | 1 | |
| 36 | Inverary Pier, <i>second state, slightly damaged in printing</i> ; and Dumbarton Rock | 2 | | |
| 37 | Marine Dabblers, <i>first state</i> | 1 | 1 | 1 |
| 38 | Young Anglers, <i>first state</i> | 1 | 1 | 10 |
| 39 | Dumbarton Rock ; and Sheep Washing | 2 | 1 | 12 |
| 40 | Martello Towers ; and Apuleia in search of Apuleius | 2 | | |
| 41 | Bonneville, Savoy, <i>cut close</i> | 1 | | |
| 42 | Stork and Aqueduct, <i>modern impression</i> ; Little Devil's Bridge, <i>etching</i> ; Dog and Waves, by Sir F. Short, <i>etching and mezzotint</i> ; and another | 5 | 1 | 8 |

Other Properties.

| | | |
|----|---|----------|
| 43 | Costume Plates, coloured | a parcel |
| 44 | The Crystal Palace and The Crucifixion, <i>Baxter oil colour prints</i> | 2 |
| 45 | The Great Duke and The Opera Girl ; and other Caricature and Fancy Subjects | 103 |
| 46 | Covent Garden Theatre ; La Belle Assemblée ; and Matters of Taste, set of six, <i>caricatures</i> | 8 |
| 47 | Views of Windsor and Eton, by D. Cox, <i>lithographs</i> ; Northumberland House, by Bowles, coloured ; Moscow, <i>aquatint, in colours</i> ; two small Hunting Prints, after Alken ; etc. | 17 |
| 48 | Christ and the Woman of Samaria ; Beggars at the door of a house, and six others by Rembrandt ; Beggars, by Callot (23) ; etc. | 36 |
| 49 | St. Hubert, by A. Dürer, <i>damaged</i> ; copy of the same, and three Woodcuts, by A. Dürer | 5 |
| 50 | Studies of Figures, by R. J. Lane, after Gainsborough ; and Subjects by J. D. Harding, after Bonington, <i>lithographs</i> | 23 |
| 51 | Toussaint L'Overture and J. G. Lavater, <i>in colours</i> ; Madame Récamier, by Silesien, after Cosway ; A Naval Officer, <i>proof</i> ; and other Portraits | 15 |
| 52 | Samuel Peploe, after Winstanley ; Duchess of Marlborough, after Kneller, <i>damaged</i> ; and G. Lambert, after Vanderbank, all by J. Faber | 3 |
| 53 | Lady Cromarty, by Faber, after Pickering ; Miss Nelly O'Brien, by Spooner, after Reynolds ; Princess of Brunswick, by Houston, after Reynolds ; and Catharine Macaulay | 4 |
| 54 | St. Catharine, after Correggio ; Virgin and Child, after Parmegiano ; The Virgin, after Dolei ; and A Landscape, after Domenichino ; all by C. Turner, <i>proofs</i> | 4 |
| 55 | Devotion, by C. Turner, after Le Brun | 1 |
| 56 | The Village Doctress, published by R. Sayer, <i>mezzotint</i> | 1 |
| 57 | The Rainbow, by Agar, after M. Cosway, <i>printed in colours</i> | 1 |
| 58 | The Wakefield Family : Going to Church and Playing Hunt the Slipper, <i>circular stipple prints</i> | 2 |
| 59 | First Steps in Life ; Step by Step, and The Darling Awake, by Cooper and Freeman, after A. Buck | 3 |
| 60 | Commerce, and History, by M. Bovi | 2 |

| | | |
|----|--|----|
| 61 | The Vicar of the Parish receiving his Tithes, and The Curate of the Parish return'd from Duty, by T. Burke, after Singleton, the pair | 2 |
| 62 | Buffalo Hunting ; Wild Horses at Play ; and Buffalo Grazing, by McGahey, after Caltin, <i>lithographs</i> ; View on the River Berbice and Pure Piapa, Guiana, by P. Gauci, after C. Bentley, <i>coloured lithographs</i> | 6 |
| 63 | Views in South Africa, by Needham, Jones and others, after T. W. Bowler, <i>lithographs</i> | 13 |
| 64 | Views of Brighton : The Devil's Dyke and Kemptown, aquatints, by Bruce, <i>one coloured</i> ; etc. | 8 |
| 65 | She will be a Soldier ; He won't be a Soldier ; Soldiers Recruiting, and Soldiers attending Divine Service, by Schutz, after Rowlandson, <i>in colours</i> | 4 |
| 66 | The Gleaner and Companion, by C. Knight, <i>a pair of oval stipple engravings</i> | 2 |
| 67 | The Jew Rabbi, by W. Pether, after Rembrandt, <i>proof</i> | 1 |
| 68 | The Grand Quintuple Alliance, by Reeve and Fry, after W. Heath, <i>aquatint, in colours</i> | 1 |
| 69 | Views in Prince of Wales' Island, by W. Daniell, after R. Smith, <i>aquatints, in colours</i> | 8 |
| 70 | Life of George Morland, with eighteen coloured Engravings, including Morland's Ass, by Malgo ; The Rustic Hovel and The Cottage Sty, by E. Bell ; An Ass Race, by W. Ward, <i>mezzotints, etc.</i> | 1 |
| 71 | THOMAS ERSKINE, by J. Jones, after Sir J. Reynolds (C. S. 25), <i>1a state, with date May 13th, 1786</i> | 1 |
| 72 | GEORGE CANNING, by J. Young, after Hoppner; <i>this plate is slightly larger than that mentioned by Chaloner-Smith, no. 11, and also bears the date January 1st, 1799, being nine years prior to the one described by C. Smith</i> | 1 |
| 73 | Lieut.-Colonel Herries, by W. Ward, after W. R. Bigg | 1 |

DRAWINGS.

| | | |
|----|--|----|
| 74 | Chinese Costumes, Birds, <i>on rice paper</i> ; and an Indian Drawing | 16 |
| 75 | Portrait of a Lady, by L. B. King, 1883, <i>in water-colours</i> | 1 |
| 76 | Place d'Armes and Cour des Cuisnixes, Fontainbleau, by A. Pugin, <i>in water-colours</i> | 2 |

77 Priest attending to a Flower-bed, by Fred. Walker, A.R.A., *in water-colours* 1
 78 Newhaven Fisherwoman, by John Oliphant, 1845; Grasmere, by H. M. Marshall, *pencil sketch*; and five Old Master Drawings 7
 79 A Fleet of Men-of-War, *pencil drawing*, and a similar subject, *in sepia and pen*, by W. Van Velde, junr. 2
 80 A Naval Action, by W. Van Velde, senr., *wash drawing*; and A Man-of-War at anchor, with other Shipping, by P. Blaauw, *in sepia* 2

81 Costumes of the Provinces of Spain, by Giseard, 40 *coloured lithographs*, 1823, *bound in a volume* 1
 82 The Discovery of the Angry Father, and The Love-sick Maid, by J. and W. Ward, after Opie, the pair, *printed in colours* 2
 83 Cupid bound, by A. Minasi, after R. Cosway, *printed in colours* 1
 84 Slave Trade and African Hospitality, by J. R. Smith, after G. Morland, the pair, *printed in colours* 2
 85 French Fashion Plates from Le Bon Ton; Le Petit Courrier des Dames; Mode de Paris, etc. about 700
 86 Austrian Military Costumes, by J. G. Mansfeld, after Kieninger, *aquatints, in colours* 12
 87 Masquerade Party, by Thomassin, after Watteau; and Portraits of Napoleon, Josephine, Wellington, etc. 34

J. M. W. TURNER'S LIBER STUDIORUM.

88 Windmill and Lock, by W. Say (*Rawlinson*, 27), *engraver's proof* 1
 89 Solway Moss, by T. Lupton (*R. 52*), *first state* 1

90 Lord Morpeth, Lord Justice Turner, Vice-Chancellor Ward, and other Portraits, by W. Holl, after G. Richmond, *in a large portfolio, lettered "F. Holl, A.R.A."* 23
 91 A Visit to the Camp, *published by Sayer and Bennett*; and The Cottager's Daughter, *published by Sayer, mezzotints* 2
 92 Music, *printed in colours, cut to oval*; and The Marriage of Henry VII, by Donaldson, after M. Brown, *coloured* 2
 93 Miss Lewis, by J. McArdell, after Liotard; Elizabeth, Duchess of Hamilton, *cut close*; Miss Trimmer, by Corbutt, after C. Read; and two other portraits of Ladies 5

94 Duchess of Grafton, Countess of Ranelagh, Mrs. Yarborough, and Countess of Rochford 4

95 Mrs. Carter, Mrs. Roydhouse, Mrs. Kynnesman, and Countess of Rochford 4

96 Duchess of Portsmouth, and Queen Mary, by G. Valek, after Lely ; and Duchess of Mazarine, by A. De Blois 3

97 Mrs. Wolff, by S. Cousins, after Lawrence ; Lady Acland, by S. Cousins, after J. Severn ; and Duchess of Sutherland, by G. H. Phillips, after Lawrence 3

98 Livre de Principes de Fleurs, engraved in line, after L. Tessier ; and The Wild Flowers of Southern and Western India, after Mrs. M. R. Brown, *chromo-lithographs* 2 vol.

99 The Ruins of Pompeii ; and Views of Florence, *aquatints* 42

100 Pedigrees of the English Peers, Quarterings and Coats-of-Arms *a parcel*

101 Views of Newcastle, Carlisle, Durham, Berwick, and St. Michael's Mount, by N. Buck ; etc. *a parcel*

The Property of J. L. Tod-Mercer, Esq.

*from the Collection of the late ROBERT MERCER, Esq.
of Scotsbank, Selkirkshire.*

FRAMED.

102 Caroline, Duchess of Marlborough, by R. Purcell, after Reynolds 1

103 Henry, Duke of Buccleuch, by Dixon, after Gainsborough 1

J. M. W. TURNER'S "LIBER STUDIORUM."

The numbers quoted are from the Catalogue of W. G. Rawlinson.

104 Holy Island Cathedral, by C. Turner (*R. 11*), *fourth state* 1

105 The Farm Yard with the Cock, by C. Turner (*R. 17*) 1

106 Lauffenbourg on the Rhine, by T. Hodgetts (*R. 31*), *fourth state* 1

107 St. Catherine's Hill, near Guildford, by J. C. Easling (*R. 33*), *third state* 1

108 Water Mill, by R. Dunkarton (*R.* 37), *second state* 1 *reduces*
 109 Rivaux Abbey, Yorkshire, by H. Dawe (*R.* 51), *fourth state* 1 *Red*
 110 The Alcove, Isleworth, by H. Dawe (*R.* 63), *second state* 1 *l. turns*

111 Christ healing the Sick, by Rembrandt, *late state* 1 *l. Jordaens*
 112 A Collection of Seventy Early Woodcuts and Chiaroscuro Prints, by Albert Dürer, Hans Burgkmair, Hans Schauflein, Hans Sebald Grun, Lucas Cranach, and others, *mounted in an old scrap-book*

DRAWINGS.

113 The Descent from the Cross, after Corregio; Bacchus and Ariadne, and two others; all by W. Simpson, R.S.A., *in water-colours* 4 *Ant.*
 114 The School, by T. Faed, *in sepia*; A Cottage Door, by Sir W. Fettes Douglas, *in water-colours*; and two other drawings 4 *new*

The Property of a Gentleman.

FRAMED.

PLATES FROM J. M. W. TURNER'S "LIBER STUDIORUM."

The numbers given are from W. R. Rawlinson's Turner "Liber Studiorum."

115 Mount St. Gothard, by C. Turner (*R.* 9), *first state* 1 *Englands*
 116 Holy Island Cathedral, by C. Turner (*R.* 10), *first state* 1 *"*
 117 The Farm Yard with the Cock, by C. Turner (*R.* 17) 1 *Briar*
 118 Juvenile Tricks, by W. Say (*R.* 22), *second state* 1 *John*
 119 Marine Dabblers, by W. Say (*R.* 29), *first state* 1 *Gull*
 120 Mer de Glace, Valley of Chamouni, Savoy, by J. M. W. Turner (*R.* 50), *second state* 1 *"*
 121 Apuleia in search of Apuleius (*R.* 72) 1 *horses*
 122 Sheep Washing, Windsor (*R.* 74) 1 *Parrot*
 123 Stonehenge at Daybreak (*R.* 81) 1 *horses*
 124 The Stork and Aqueduct (*R.* 83) 1 *"*
 125 Chaucer's Canterbury Pilgrims, by W. Blake 1 *horses*

Other Properties.

| | | |
|-----|---|----|
| 126 | CHURCH OF NOTRE DAME, EU, by Frank Brangwyn, <i>signed proof</i> | 1 |
| 127 | A very large View of Rome, in four sections, by G. Vasi | 4 |
| 128 | Views of the Quirinal, Frascati, etc., by C. Antonini, after Pannini | 4 |
| 129 | Views of Rome, by Piranesi | 9 |
| 130 | Robert, Earl of Carnarvon, by B. Baron, after Vandyck, <i>in carved frame</i> | 1 |
| 131 | THE MILK MAID, AND THE FARMER'S BOY, by and after T. Peirson, the pair, <i>printed in colours</i> | 2 |
| 132 | Palemon and Lavinia, and Damon and Musidora, by C. Knight, after A. Kauffman, the pair, <i>in brown</i> | 2 |
| 133 | Les Gueux, set of 25; Exercices Militaires, 12 with the title; Les Fantasies, 12 with the title; all by J. Callot; The Gold Weigher, by W. Baillie, after Rembrandt, <i>on satin</i> ; and two others | 54 |
| 134 | Gualtherus and Griselda, by F. Bartolozzi, after Kauffman, <i>in brown</i> | 1 |
| 135 | Prudence, Fortitude, Justice, Temperance, Faith, Hope and Charity, by Facius, after Sir J. Reynolds, the set of seven | 7 |

DRAWINGS.

J. H. MOLE, P.R.I.

| | | |
|----------|--|---|
| 136 | Landscape and Sheep, river in foreground, 10 in. by 14 in. | 1 |
| MORLAND. | | |

| | | |
|-----|---|---|
| 137 | A Shipwreck, with figures on a rock and in small boats making for shore, 17 in. by 24 in. | 1 |
|-----|---|---|

GAINSBOROUGH.

| | | |
|-------------------|---|----|
| 138 | Extensive Landscape, with cottage and water in foreground; hills and castle ruins in background, 18 in. by 26 in. | 1 |
| 139 | The Death of the Fox, by Alken, <i>water-colour drawing</i> | |
| 140 | Old Master Drawings, <i>in sepia, pen and chalk, mounted in two volumes</i> | 56 |
| 141 | The Watering Place, a road bordered by trees with cow standing in a pool, by Gainsborough, <i>sepia drawing</i> | 1 |
| ANDREA DEL SARTO. | | |

| | | |
|-----|---|---|
| 142 | Portrait of a Lady in red robe, full-length, <i>signed, 13 in. by 7 in., framed</i> | 1 |
|-----|---|---|

ACTORS AND ACTRESSES, MOSTLY IN CHARACTER,
MUSICIANS, WRITERS, AND PRINTERS.

| | | | | |
|------|-----|---|----|---------------|
| 10 | 143 | Miss Norsa, Miss Cibber, Mrs. Inchbald, Mr. Barrett, Mr. Smith, and other singers, actors and actresses, <i>in pencil and water-colours</i> | 12 | <i>Pencil</i> |
| 10 | 144 | Penkethman, William Bullock, Holman, and other actors and actresses, <i>pencil and sepia drawings</i> | 10 | <i>Sepia</i> |
| 18 | 145 | Edward Kynaston, C. Bullock, Phillips, and four other actors, <i>in water-colours</i> | 7 | <i>Water</i> |
| 14 | 146 | David Garrick, Bamford, John Palmer, Aldrich, and five others, <i>in water-colours</i> | 9 | <i>Water</i> |
| 12 | 147 | Wrighten, Skerrett, Townshend, and four others, <i>in water-colours</i> | 7 | <i>Water</i> |
| 10 | 148 | W. Bullock, Baddeley, Matthew Lock, Mohun, and Cartwright, <i>in water-colours</i> | 5 | <i>Water</i> |
| 2 | 149 | W. Bullock, Sparks, Hippisley, Cartwright, T. Green, Barrington, and Clough, <i>in water-colours</i> | 7 | <i>Water</i> |
| 10 | 150 | John Palmer, I. Aikin, Blissett, Matthew Lock, and two others, <i>in water-colours</i> | 6 | <i>Water</i> |
| 2 | 151 | Dr. Arne, Michel Kelly, Francis Kirkman, W. E. Baker, W. Taplin, and three others, <i>in water-colours</i> | 8 | <i>Water</i> |
| 10 | 152 | Chippendale, Cunningham, Whitfield, James Wildare, and three others, <i>in water-colours</i> | 7 | <i>Water</i> |
| 10 | 153 | M. Vestris, junr., J. P. Kemble, Liston, Wewitzer, Darly, and four others, <i>in water-colours</i> | 9 | <i>Water</i> |
| 2 | 154 | Middleton, Johnson, Mahomed Caratha, Hall, Jackson, Bland, Lyon, and Butler, <i>in water-colours</i> | 8 | <i>Water</i> |
| 2 | 155 | Garrick, Bowden, Ryder, Parsons, C. Macklin, and Fawcett, <i>in water-colours</i> | 6 | <i>Water</i> |
| 12 | 156 | Miss Prudon, Egerton, Vaughan, Vincent, Barnard, Cussans, and another, <i>in water-colours</i> | 7 | <i>Water</i> |
| 2. 8 | 157 | Colley Cibber, T. Betterton, W. Cartwright, Bond, Wilks, and Quin, <i>in water-colours</i> | 6 | <i>Water</i> |
| 18 | 158 | Quin, Barnard, Wroughton, Wilson, and Dodd, <i>in water-colours</i> | 5 | <i>Water</i> |
| 2 | 159 | Mrs. Yates, Mrs. Young, Mrs. E. Haywood, Mrs. Tofts, Miss Pope, and two others, <i>in water-colours</i> | 7 | <i>Water</i> |
| 2 | 160 | Mrs. Chippendale, Mrs. Lessingham, Miss Hemet, and three others, <i>in water-colours</i> | 6 | <i>Water</i> |

| | | | |
|-----|---|----|------|
| 161 | Mrs. Waldron, Mrs. Ambrose, Mrs. Eggleton, Miss Diddear, and Mrs. Egerton, <i>in water-colours</i> | 5 | 2 8 |
| 162 | Mrs. Powell, Miss Pope, Mrs. Green, Miss Collet, Miss Sherry, and Mrs. Lewis, <i>in water-colours</i> | 6 | 1 18 |
| 163 | Madam Jane Long, Mrs. Pritchard, Miss Ann Catley, Miss Elliot, and Mrs. Bracegirdle, <i>in water-colours</i> | 5 | 2 9 |
| 164 | Mrs. Liston, Mrs. Webb, Mrs. Aely, Mrs. Mahon, Miss Chap- man, and three others, <i>in water-colours</i> | 8 | 2 |
| 165 | Mrs. Bradshaw, Miss Macklin, and two others, <i>in water- colours</i> | 4 | 2 |
| 166 | Mrs. Jordan, two different portraits ; Mrs. Harlow, and another, by W. Wellings, 1790 ; Mrs. Martyr, and three others, <i>in water-colours</i> | 8 | 2 8 |
| 167 | William Cartwright, Thomas Gent, and three others, <i>in water- colours</i> | 5 | 6 |
| 168 | Voltaire, Dr. Bragge, John Robinson, and eight other portraits, <i>pen and pencil drawings</i> | 11 | 1 2 |

SECOND DAY'S SALE.
CRAYON & WATER-COLOUR DRAWINGS
AND OIL PAINTINGS.

Various Properties.

COLOURED CRAYON DRAWINGS.

FRAMED.

CLOUET.

LOT

169 Portrait of Monsieur d'Albamé, 10 in. by 7½ in.

1)

CARMONTELLE.

170 Lady playing Guitar, 10½ in. by 6½ in.

1)

171 Gentleman seated on lounge, 9½ in. by 6 in.

1)

172 Lady writing a Letter, 10 in. by 6 in.

1)

DUMOUSTIER.

173 Head of a Lady, 8½ in. by 8 in.

1)

174 Christ washing the Disciples feet, 40 in. by 45 in., in massive
gilt frame

1)

PASTEL DRAWINGS.

FRENCH SCHOOL.

175 Portrait of Lady with powdered hair, wearing plumed hat, red
dress with lace fichu, oval, 24 in. by 20 in. diam.

1)

176 Portrait of Lady, in green dress, lace shawl, with ribbon and
feather in hair, oval, 24 in. by 20 in. diam.

1)

177 Portrait of Madame Sophie Nattier, with powdered hair, and
wearing necklace and red dress decorated with flowers,
29 in. by 22 in.

1)

178 Portrait of Lady, in blue dress and white sleeves, and decorated
with flowers, 29 in. by 22 in.

1)

JOHN RUSSELL, R.A.

179 The Faggot Gatherer, 26 in. by 20 in.

1)

The Property of a Gentleman.

EDWARD STOTT, A.R.A.

| | | | |
|-----|--|---|----|
| 180 | River Scene with overhanging trees, 17 in. by 22 in. | 1 | 26 |
| 181 | Portrait of a Girl, 13 in. by 9 in. | 1 | 30 |
| 182 | Three Heads of Children, 14 in. by 15½ in. | 1 | 36 |
| 183 | Two Labourers seated, 17 in. by 12 in. | 1 | 37 |
| 184 | Head of a Child, 17 in. by 12 in. | 1 | 38 |
| 185 | Two Children, 13 in. by 9 in. | 1 | 39 |
| 186 | River, with tied-up barge, 6½ in. by 12½ in. | 1 | 41 |

WATER-COLOUR DRAWINGS.

UNFRAMED.

| | | | |
|-----|--|--|--|
| 187 | Twenty-eight single Drawings and Sketches, various | | |
| 188 | Nineteen Sheets of Drawings and Sketches, various, containing 61 in number, <i>mounted on one side only</i> | | |
| 189 | Fourteen Sheets of Drawings and Sketches, various, containing 78 in number, <i>mounted both sides</i> | | |
| 190 | Twelve Sheets of Drawings and Sketches, various, containing 73 in number, <i>mounted both sides</i> | | |
| 191 | Twelve Sheets of Drawings and Sketches, various, containing 51 in number, <i>mounted both sides</i> | | |
| 192 | Twelve Sheets of Drawings and Sketches, various, containing 65 in number, <i>mounted both sides</i> | | |
| 193 | Twelve Sheets of Drawings and Sketches, various, containing 58 in number, <i>mounted both sides</i> | | |
| 194 | Twelve Sheets of Drawings and Sketches, various, containing 58 in number, <i>mounted both sides</i> | | |

The Property of George Whyne, Esq.
of 10, Boundary Passage, Brighton.

WATER-COLOUR DRAWINGS.

UNFRAMED.

J. S. COTMAN.

195 Landscape, with horse and cart and figures by a quarry,
 $13\frac{1}{2}$ in. by 17 in. 1 *Blyni*

J. S. COTMAN.

2 196 Windmill and Buildings by a river, 6 in. by $10\frac{1}{2}$ in.; and

GILPIN.

Hilly Landscape : Evening, 6 in. by $8\frac{1}{2}$ in. 2 *Adam*

A. NASMYTH.

3 5 197 Landscape, with two figures in foreground, 12 in. by 17 in. 1 *Adm*

D. G. ROSSETTI, 1857.

10 10 198 Study of a Lady's Head, given to Lord Leighton, Dec. 1858,
9 in. by 7 in. 1 *Corvin*

J. E. MILLAIS.

2 199 Figure Subject :

CATH. : "I know it is the Moon."

PET. : "Nay, then you lie; it is the blessed Sun."

In pencil and colour, 11 $\frac{1}{2}$ in. by 9 $\frac{1}{4}$ in., signed in monogram 1 *John*

PAUL SANDBY.

1 6 200 Bridgnorth, 10 $\frac{1}{2}$ in. by 14 $\frac{3}{4}$ in. 1 *Adm*

3 15 201 Extensive Landscape, water in middle distance, hills in background, 9 in. by 13 $\frac{1}{2}$ in. 1 *Adm*

2 8 202 River Scene, 9 $\frac{1}{4}$ in. by 13 $\frac{1}{4}$ in.; and

Landscape, with horses and figures, 7 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in. 2 *Adm*

WM. BLAKE, 1783.

5 203 Rocky Landscape, with figure seated at the entrance to a cave,
12 in. by 16 $\frac{1}{2}$ in. 1 *Adm*

GEO. STUBBS.

204 Racing, *in red, signed*, $7\frac{1}{2}$ in. by 10 in.

1

THIRTEL.

205 Old Buildings near Norwich, $9\frac{1}{2}$ in. by 16 in.; and

WILKIE.

Interior of an Inn, with figures drinking, *sketch*, $7\frac{1}{2}$ in. by 12 in.

16

10

Other Properties.

UNFRAMED.

PAUL SANDBY MANN, 1803.

206 Extensive Landscape, *sketch*, $7\frac{3}{4}$ in. by $12\frac{1}{2}$ in.; and

WILLIAM PARS, A.R.A.

A View of a Town on the edge of a Lake, 7 in. by 9 in.

2

E. DUNCAN.

207 Mont St. Orgeuil, 6 in. by $5\frac{3}{4}$ in.

1

870

G. CHAMBERS.

208 Coast Scene, with fishing smack and figures, $7\frac{1}{4}$ in. by 11 in.

3126

FRAMED.

W. E. LAYCOCK.

209 Three Venetian Views, *in one frame*; and
Two Views of the Grand Canal, 9 in. by 5 in.

3

2

210 On the Grand Canal: Sunset, 7 in. by 18 in.; also
On the Grand Canal, with gondolas and buildings, 6 in. by
19 in.; and
Fishing Boats moored: a Gondola on the Grand Canal, with
Campanile and other buildings, 6 in. by 19 in.

275

2

211 Coast Scenes, with figures and boats drawn up on beach, a pair;
10 in. by $17\frac{1}{2}$ in.

2

2

ARTHUR GORDON, 1903.

212 A View on the Thames, $10\frac{1}{2}$ in. by $14\frac{1}{2}$ in.

1

116

EARLY ENGLISH SCHOOL.

213 Lady Castlemaine; from the Strawberry Hill sale, $5\frac{3}{4}$ in. by $5\frac{1}{2}$ in. 1

A. W. RICH.

214 Poole Harbour, 13 in. by 18 in. 1

215 Richmond Castle, Yorks., 8 in. by 13 in. 1

MUIRHEAD BONE.

216 Falmouth Hotel, 7 in. by 10 in. 1

JOHN VARLEY.

217 Landscape and River, with cattle, $5\frac{1}{2}$ in. by 9 in. 1

CONSTABLE.

218 Village Landscape, with two figures in foreground, trees and church in background, $9\frac{1}{4}$ in. by 12 in. 1

J. W. CARMICHAEL, 1841.

219 Seascape with Vessels, and small boats with figures, 7 in. by 10 in. 1

220 The Lock, by C. T. Soper; and A Landscape with cattle and castle on a hill in background 2

221 Hazy Morning: Dunluce Castle, by Garman Morris 1

222 A Coast Scene, signed C. E. L.; and Cheddar, near Bath, by Williams 2

223 Orleans, by Copley Fielding, initialled C. F. at bottom right corner 1

224 Cattle and Sheep crossing a bridge on a country road, by David Cox, signed 1

225 A Landscape with cottages by a village green, by Vicat Cole, initialled V. C. at bottom right corner 1

E. BURNE JONES.

226 Study for Fortune in "Fortune's Wheel," pencil drawing, $10\frac{1}{2}$ in. by $5\frac{1}{2}$ in.; and

UNKNOWN.

Two Figure Subjects, 9 in. by 6 in.

3

F. MARCHETTI.

227 Huntsman with bugle, and greyhounds on the leash, 13 in.
by 9 in. 1

A. SAUVIER.

228 French River Scene, with church and other buildings, 9½ in.
by 13½ in. 1

The Property of a Gentleman.

FRAMED DRAWINGS.

SIR E. BURNE-JONES.

229 Lovers embracing, *pencil studies* 2

W. S. BURTON.

230 At Sutton, Sussex, *oil painting*, 1894 1

J. S. COTMAN.

231 "No Road," *water-colour*, signed (about 1810) 1
232 An Old Alder Tree, *water-colour* 1
233 The ruined Castle in Harewood Park, *water-colour* 1
234 Chateau Gaillard, *sepia* 1
235 Falaise, *sepia* 1
236 The Blasted Tree, *water-colour*, signed (about 1810) 1
237 The Well, *water-colour*, signed 1

OLIVER HALL.

238 Askham, from Angerton Moss, *water-colour*, signed 1

3.10

GEORGE MORLAND.

239 Farmer and his Daughter with a dog, a church in the distance,
pencil and chalk drawing 1

J. M. W. TURNER.

240 The Drachenfels, *water-colour* 1

16

J. B. WEENIX.

3 241 Ducks and other Birds, *sepia and pencil*

1 Chap

SIR DAVID WILKIE.

10 242 A Syrian Chieftain, *signed and dated Beyrouth, Feb. 10th, 1841* ;
and An Arab Water-Carrier, *water-colour*

2 Balu

* * These drawings were among the last executed by Wilkie,
who died three months afterwards, on his homeward
voyage from the East.

ZUCCARO (OR ZUCCHERO).

243 Studies of a Woman carrying a dish and a pitcher, and other
figures, *chalk drawing*

1 Lida

244 OLD JAPANESE WATER-COLOUR DRAWINGS. Tiger Lily;
Peony and Moth; Chrysanthemums and Moths; *formerly*
the property of J. A. McNeill Whistler

3 Handa

245 Japanese Water-colour Drawing on silk. Yellow Rose and
Sparrow

1 Elida

246 Japanese Water-colour Drawing on silk. White Lily and
Kingfisher

1 Elida

247 Bettws-y-Coed; A Cabin near Tulla; A Ruined Farmhouse,
water-colours by various artists; and two others

5 Handa

The Property of a Gentleman.

FRAMED.

WATER-COLOUR DRAWINGS.

LIONEL SMYTHE, A.R.A.

12. * 248 "Under the Greenwood Tree," *exhibited at the Irish International Exhibition, 1907, 17 in. by 22 in.*

1 Wmne

W. E. DIGHTON.

5 249 Temple of Philae, Egypt, $14\frac{1}{2}$ in. by $21\frac{1}{2}$ in.

1

TREVELLYAN GOODALL.

3 15 250 A bit of Old Cairo, $20\frac{1}{2}$ in. by 14 in.

1

LAKE PRICE.

251 The Long Gallery, Knole, Kent, 13 in. by 17½ in. 1
 252 Cortile della Casa Salviatti, Venice, 13½ in. by 18½ in. 1

ITALIAN SCHOOL.

253 Study for a Lady in a Garden, 15 in. by 10 in. 1

OIL PAINTINGS.

VOLLEROT, 1760.

254 Italian Landscape, with figures in foreground ; lake and castle buildings in middle distance ; and extensive view with hills in background, 24 in. by 30 in. 1

B. V. VAN DER HELST.

255 Portrait of a Dutch Lady wearing earrings, close fitting cap, lace collar, her left hand to bosom, her right hand holding a lemon, three-quarter face to right (facing), 30 in. by 25 in. 1

PHILIPPE DE CHAMPAIGNE (AFTER).

256 Portrait of a Lady, with lace fichu and dark dress, 24 in. by 18 in. 1

JAMES STARK.

257 A Woodland Scene, with figures and dogs by a road, 17 in. by 14 in., millboard 1

HENRY J. JOHNSON.

258 Memento of Knights Templars, panel, 9 in. by 14 in. 1

WALTER J. HORSLEY.

259 Cairo Donkey Boy, 14 in. by 9 in. 1

Other Properties.

RUBENS SCHOOL.

2 260 The Judgment of Paris, 40 in. by 31 in.

1

FLEMISH SCHOOL.

3 19 261 Woman Reading, *panel*, 11 in. by 11 in.

1

CONTINENTAL SCHOOL.

275 262 The Vegetable Seller, *panel*, 17 in. by 13 in.

1

D. W. KENNEDY.

2 263 Actaeon surprising a party of Ladies bathing, 8 in. by 18 in.

1

T. K. PELHAM.

2 264 Girl at a Spring, 12 in. by 10 in.

1

JOHN OPIE, R.A.

2 265 Ugolino, 17 in. by 14 in.

1

J. BOGDON.

3 266 Flowers in a bowl, 21 in. by 42 in.

1

BENJAMIN BARKER.

7 267 Two Horses with Jockeys standing by, outside a stable; with framed Letter from Sir Wm. Cockburn

1

EARLY ITALIAN SCHOOL.

38 268 The Nativity, 30 in. by 25 in., an old panel with added top, bottom, and side figure decorations

1

O. VAENIUS.

2 269 A Woman seated, and four nude boys, *panel*, 12 in. by 16 in.

1

N. CHEVALIER.

10 270 An Italian Flower Girl, seated asleep in foreground; view of town in middle distance; and bay in background, 48 in. by 36 in.

1

HAROLD J. STANLEY.

271 Italian Mother and Child, *oval, in square frame, 40 in. by 30 in. diam.* 1 8

REV. W. PETERS.

272 Full-length Portrait of a Lady in white dress, standing by a column, *44 in. by 34 in.* 1 6

EARLY ITALIAN SCHOOL.

273 Madonna and Child, *in tempera, on panel, 10 in. by 8½ in., shaped top* 1 12

LUKE CLENNELL.

274 Figures round a Table, smoking long clay pipes, *small oval, 2¾ in. by 4½ in., in square frame* 1 2

The Property of a Lady of Title.

FLEMISH SCHOOL.

275 The Adoration of the Magi, *36 in. by 50 in.* 1 2. 5

MORLAND.

276 Feeding Pigs, *14 in. by 18 in.;*
Cow reposing and Sheep, *14 in. by 17 in.;* and
Horse and Sheep, *12 in. by 16 in.* 3 5

T. MOERENHOUT.

277 Mounted Lancers by an Inn, *20 in. by 16 in., panel* 1 4 7 6

FRENCH SCHOOL.

278 The Four Seasons—Figure Subjects, *12 in. by 10 in., panel* 4 29

S. J. CLARK.

279 Highland Landscapes and Cattle, a pair, *20 in. by 24 in.* 2 1 15

280 A Barn-yard Scene, with horses and cattle, *20 in. by 24 in.;* and Farm Horses and Men going to Work, *18 in. by 24 in.* 2 2. 8

281 Sheep in a landscape, 12 in. by 16 in.;
Sheep reposing near the Sea, 12 in. by 16 in.;
Cattle and Poultry in a landscape, 12 in. by 16 in.; and
Cattle drinking from a Stream, 12 in. by 16 in.

4

THOMAS.

282 Moonlight River Scene, 13 in. by 19 in.; and
Sailing Vessels and Boats in a river, 12 in. by 20 in.

2

END OF SALE.

CATALOGUE

OF

Engravings & Drawings

COMPRISING

The Property of the late E. W. Hennell, Esq.
AND OTHER PROPERTIES,

INCLUDING

FINE EARLY ENGRAVINGS OF PORTRAITS AFTER
VAN DYCK,

Mainly from the well-known Collection of the late R. FISHER, Esq.;

ALSO

PORTRAITS AND TOPOGRAPHICAL PRINTS,

FORMING A FURTHER PORTION OF THE STOCK OF

MR. W. V. DANIELL,

formerly of 33, King Street, St. James', S.W.

WHICH WILL BE SOLD BY AUCTION,
BY MESSRS.

SOTHEBY, WILKINSON & HODGE

(SIR MONTAGUE BARLOW, K.B.E., M.A., LL.D., M.P. G. D. HOBSON, M.A. & CAPT. F. W. WARRE, M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts.

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On MONDAY, 10th of FEBRUARY, 1919, and Two following Days,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior.

Catalogues may be had.

DRYDEN PRESS: J. DAVY & SONS, 8-9, FRITH-STREET, SOHO-SQUARE, W. 1.

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer: and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s.; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited. *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

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SOTHEBY, WILKINSON & HODGE,

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TELEPHONE.*

CATALOGUE
OF
ENGRAVINGS AND DRAWINGS.

FIRST DAY'S SALE.

The Property of a Gentleman.
MAINLY FROM THE WELL-KNOWN COLLECTION OF
THE LATE R. FISHER, ESQ.

ENGRAVINGS.

W. HOGARTH.

LOT 1 Original Works, 110 plates, *B. vell.* 1790; also Eastom's six Mezzotints of "The Marriage à la Mode," and 33 other prints inserted in the volume

P. PAUL RUBENS.

2 St. Catherine standing on the wheel, *etching*, VERY RARE: also a Chiaroseuro Print, after Raphael, *framed* 2

A. VAN DYCK.

(*The following are all fine impressions from the Richard Fisher collection; the numbers and states referred to are those of Dutuit*).

| | | |
|---|---|---|
| 3 | Paulus Du Pont, Calcographus, Antverpiae (D. 9), <i>sixth state</i> | 1 |
| 4 | Judocus de Momper (D. 19), <i>second state</i> | 1 |
| 5 | Petrus Stevens (D. 21), <i>third state</i> ; and another | 2 |
| 6 | Joannes Baptista Barbe (D. 26), <i>second state</i> | 1 |
| 7 | Abraham Brouwer (D. 27), <i>second state</i> | 1 |
| 8 | Justus Lipsius (D. 28), <i>first state</i> ; and a later state | 2 |

| | | | |
|------|---|---|----------|
| 1 10 | 9 Margaret of Lorraine (<i>D.</i> 29), second state | 1 | Champf |
| 3 | 10 Martinus Pepyn (<i>D.</i> 30), second state : from the Mariette collection | 1 | Colnaghi |
| 18 | 11 Artus Wolfart (<i>D.</i> 33), third state | 1 | Abrough |
| 6 | 12 Franciscus Franck, junior (<i>D.</i> 34), first state | 1 | " |
| 2 8 | 13 Adam de Coster (<i>D.</i> 38), second state ; the same, third state ; and later states | 3 | Colnaghi |
| 4 15 | 14 Paul Halmalius (<i>D.</i> 39), second state ; from the Mariette and Sheepshanks collections | 1 | " |
| 7 10 | 15 Jacobus Jordaens (<i>D.</i> 40), first state | 1 | Long |
| 1 8 | 16 Andreas Colyns de Nole (<i>D.</i> 41), second state | 1 | " |
| 10 | 17 Cornelis Poelemburg (<i>D.</i> 42), first state ; from the Mariette collection | 1 | Colnaghi |
| 2 5 | 18 Erycius Puteanus (<i>D.</i> 43), second state | 1 | May 9 |
| 1 | 19 Diodorus Fuldenus, Professor in Academia Lovaniensi (<i>D.</i> 44), second state | 1 | Colnaghi |
| 14 | 20 Genovefa d'Urphe (<i>D.</i> 45), third state | 1 | Colnaghi |
| 2 8 | 21 Albert Count Wallenstein (<i>D.</i> 46), first state | 1 | Colnaghi |
| 1 | 22 Lelio Blancatcio (<i>D.</i> 47), third state | 1 | Colnaghi |
| 2 18 | 23 Henricus van Balen (<i>D.</i> 48), second state | 1 | Colnaghi |
| 1 15 | 24 Don Alvar Bazan (<i>D.</i> 49), second state ; the same, a later state | 2 | " |
| 8 | 25 Dom Carolus de Columna (<i>D.</i> 51), first state ; the same, a later state | 2 | Colnaghi |
| 5 5 | 26 Gaspar de Crayer, second state, most brilliant impression ; the same, late state | 2 | " |
| 14 | 27 Don Emanuel Frockas Pinyra et Pimentel (<i>D.</i> 53), second state ; the same, later state | 2 | Long |
| 1 15 | 28 Cornelius vander Geest (<i>D.</i> 54), second state | 1 | Long |
| 1 5 | 29 Don Diego Philip de Gusman (<i>D.</i> 56), second state ; the same, a later state | 2 | Long |
| 6 5 | 30 Gerardus Honthorst (<i>D.</i> 58), first state | 1 | Colnaghi |
| 7 5 | 31 Constantine Huygens (<i>D.</i> 59), first state ; the same, second state | 2 | Colnaghi |
| 2 2 | 32 Isaac Mytens (<i>D.</i> 62), second state | 1 | " |
| 4 15 | 33 Paulus Pontius (<i>D.</i> 65), second state, brilliant impression | 1 | Colnaghi |
| 10 | 34 Caspar Ravestyn (<i>D.</i> 66), second state | 1 | Colnaghi |
| 3 10 | 35 Peter Paul Rubens (<i>D.</i> 68), second state, magnificent impression | 1 | Long |

| | | | |
|----|---|---|-------|
| 36 | Prince Francis Thomas of Savoy (<i>D.</i> 69), <i>second state</i> | 1 | 2 |
| 37 | Gerardus Segers (<i>D.</i> 71), <i>first state</i> | 1 | 6 13 |
| 38 | Adrianus Stalbert (<i>D.</i> 72), <i>third state</i> | 1 | 10 |
| 39 | Henricus Steenvyck (<i>D.</i> 73), <i>second state</i> | 1 | 2 13 |
| 40 | Theodorus Vanlonius (<i>D.</i> 74), <i>second state</i> | 1 | 2 11 |
| 41 | Simon de Vos (<i>D.</i> 75), <i>first state</i> | 1 | 2 11 |
| 42 | Joannes Wildens (<i>D.</i> 76), <i>first state</i> | 1 | 2 11 |
| 43 | Sir Kenelm Digby (<i>D.</i> 78), <i>second state, from the Barnard collection</i> ; the same, <i>a later state</i> | 2 | |
| 44 | Inigo Jones (<i>D.</i> 79), <i>second state</i> | 2 | 2 11 |
| 45 | Robert van Voerst (<i>D.</i> 80), <i>second state; the same, a later state</i> | 2 | 3 12 |
| 46 | Simon Vouet (<i>D.</i> 81), <i>first state; the same, a later state</i> | 2 | 11 11 |
| 47 | Jacobus de Cachopin (<i>D.</i> 82), <i>second state</i> | 1 | 11 11 |
| 48 | Jacobus Callot (<i>D.</i> 83), <i>first state</i> | 1 | 11 11 |
| 49 | Anthony van Dyck (<i>D.</i> 86), <i>second state</i> | 1 | 11 11 |
| 50 | Hubertus vanden Eynden (<i>D.</i> 87), <i>first state</i> | 1 | 11 11 |
| 51 | Theodorus Galle (<i>D.</i> 88), <i>first state</i> | 1 | 11 11 |
| 52 | Horatius Gentilescius (<i>D.</i> 90), <i>second state</i> | 1 | 11 11 |
| 53 | Petrus de Joden (<i>D.</i> 91), <i>second state</i> | 1 | 11 11 |
| 54 | Joannes Livens (<i>D.</i> 92), <i>first state</i> | 1 | 7 10 |
| 55 | Carolus de Mallery (<i>D.</i> 93), <i>second state</i> | 1 | 11 11 |
| 56 | Joannes van Milder (<i>D.</i> 94), <i>second state</i> | 1 | 2 13 |
| 57 | Nicolaus Fabricius de Peirese (<i>D.</i> 95), <i>second state</i> | 1 | 11 11 |
| 58 | Cornelius Sachtleven (<i>D.</i> 96), <i>first state</i> | 1 | 11 11 |
| 59 | Cornelius Schut (<i>D.</i> 97), <i>first state</i> | 1 | 11 11 |
| 60 | Don Ambrose Spinola (<i>D.</i> 98), <i>first state</i> | 1 | 11 11 |
| 61 | Lucas van Uden (<i>D.</i> 99), <i>first state</i> | 1 | 11 11 |
| 62 | Cornelius de Vos (<i>D.</i> 100), <i>first state</i> | 1 | 11 11 |
| 63 | Gerard Seghers (<i>D.</i> 101), <i>second state</i> | 1 | 11 11 |
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| 510 | Plan of St. Marylebone, with Long View by Spear, 1794; Hampstead Heath, by Lucas, after Constable; Olivier's Fencing Academy; Rotunda, Leicester Square, <i>aquatint</i> ; and other London Views | 19 |
| 511 | Vauxhall Gardens, by Bowles, Roberts, Maurer, and other engravers; The Stocks Market; Kensington Palace; and other London Views, by Bowles, and others, <i>all coloured</i> | 15 |
| 512 | An Exact View of London Bridge, published by W. Herbert; Early Plans of London; The Fire of London; Costumes, etc. | 34 |
| 513 | The Oxford and Cambridge Colleges, by D. Loggan, 52 <i>plates and frontispieces, and lists</i> (5) | 57 |
| 514 | New Quadrangle of Christ's Church, Oxford; Oxford Colleges, by D. Loggan; and other Views of Oxford | 52 |
| 515 | View from Durdham Down, by Chatelain and Vivares, after Smith; Bristol Docks, <i>aquatint</i> ; and other Views of Bristol | 10 |
| 516 | Yorkshire: Views of Studley and Castle Howard, by A. Walker (4), <i>coloured</i> ; Fountains Abbey, by Vivares; Scarborough, and Map of Yorkshire; and Views of Birmingham, Coventry and Guildford, by Buck | 10 |
| 517 | Early Maps of England, Worcester and Westmoreland; Views of Eton, Windsor, Liverpool, Winchester, and other Towns | 46 |
| 518 | Strawberry Hill, published by Green; Park Place, Henley; Wanstead House; Longleat and Stourhead, by Hall, <i>aquatints, in colours</i> | 5 |
| 519 | Views in Wales, by Havell, Fielding, and other engravers; Battle Abbey, and The Storm at Hastings, by Reeve, after D. Cox; and Bushey Park, by Duncan, <i>aquatints, in colours</i> | 11 |

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| 520 | Views of Penshurst, Tunbridge Castle, Cricklade, Blenheim, Chertsey, etc., by Stadler, after Farington, <i>aquatints, in colours</i> | 16 |
| 521 | Richmond, Walton, Whitechurch, and other places on the Thames, by Stadler, after Farington, <i>aquatints, in colours</i> | 18 |
| 522 | Cottage Scenes at Colchester and Southend, by Jukes, after W. R. Bigg, <i>aquatints, in colours</i> | 4 |
| 523 | Reading School, <i>in colours</i> ; and Shrewsbury Grammar School, <i>aquatints</i> | 3 |
| 524 | Eton College; Winchester; Blue Coat School; and other Public Schools | 22 |
| 525 | A Margate Packet, <i>aquatint, in colours</i> ; Small Views of Margate; Coal Brooke Dale; Sheriff Hutton Castle, Yorkshire; and a large number of other Views <i>a large parcel</i> | 7 |
| 526 | Views of Windsor, by Morris and Roberts, after Tomkins (6), <i>coloured aquatints from Ackermann's Repository</i> ; and other Views of London | 57 |
| 527 | London, after C. Visscher, <i>duplicates, modern impressions</i> | 31 |
| 528 | View of the Strand, with the Procession of Queen Anne, by G. Vertue, <i>seven copies</i> | 13 |
| 529 | Exhibition of the Royal Academy, 1787, by Martini, after Ramberg; and The Exhibition at the Louvre, 1785 (2) | 10 |
| 530 | Large Views of Naples, by A. Cardon, after Ricciardelli, <i>four on eight sheets</i> | 8 |
| 531 | Westminster Abbey, by Collins, Foudrinier, Bowles, and other engravers | 31 |
| 532 | The Monuments in Westminster Abbey, by Bluck, Lewis, Sutherland, and other engravers, <i>aquatints, in colours</i> ; and other Engravings by Vertue and Basire <i>a parcel</i> | 10 |
| 533 | Westminster Bridge, Westminster Hall and Neighbourhood, and Historical Prints in connection with the same | 43 |
| 534 | Waterloo Place, by Sutherland, after Pugin; Waterloo Bridge, and Prints relating to the opening of the same; Whitehall; York Gate, etc. | 32 |
| 535 | St. James' Square, by Bowles; London, by R. Benning; Plan of the West India Docks; Whitechapel and Wapping | 31 |
| 536 | St. John's College, Magdalen and Corpus Christi Colleges, and other Views, <i>aquatints, mostly in colours</i> | 9 |
| 537 | Bedfordshire: Early Maps of the County; Views of Celebrated Residences, by Kip, etc. | 73 |

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| 538 | Berkshire : Maps of the County | 16 |
| 539 | Berkshire : Views of Englefield ; Pangbourne, Tilehurst, and other Views on the Thames, <i>aquatints</i> ; and Views of Windsor, by Hollar, and other engravers | 35 |
| 540 | Berkshire : Views of Reading, Oakham, Osely, Donnington, and other places in the County, by Buck, Kip, Poole, and others | 42 |
| 541 | Buckinghamshire : Early Maps of the County, by Hole, Speed, Bowen, and others | 21 |
| 542 | Buckinghamshire : Views of Stowe, by Bickham ; Burnham Abbey and Nutley Priory, by Buck ; Eton ; Cliefden, Great Marlow, and Temple and Harleford | 35 |
| 543 | Buckinghamshire : Ashridge ; Buckingham, and other places in the county | <i>a parcel</i> |
| 544 | Cambridge : Maps of the County, by various engravers | 21 |
| 545 | Cambridge : Benet Chapel and Public Library, by D. Havell, <i>in colours</i> ; Sidney Sussex College, by Sparrow, <i>proof</i> ; King's College, by Sparrow ; and other Colleges by different Engravers | 41 |
| 546 | Cambridge : St. John's College, by Loggan ; King's College Chapel ; Queen's ; and other Colleges by early Engravers | 14 |
| 547 | Cambridge : Newmarket, Wisbech, Cambridge, by T. Bowles ; and other Views of Cambridge, Soham, etc. | 26 |
| 548 | Cambridge : Ely, Royston, and other parts of the County, etc. | 41 |
| 549 | Cheshire : Maps of the County, and Views of places of interest by Kip, Buck, and others | 23 |
| 550 | Cheshire : A Collection of Views, Plans, Street Scenes and Portraits relating to the City of Chester, by Buck, Boydell, Cuitt, and others | 74 |
| 551 | Cheshire : Eaton Hall, by Havell, <i>aquatint</i> ; The Salt Works at Wharton, Stockport, Crewe Hall, etc. | <i>a parcel</i> |
| 552 | Falmouth, by Pollard, after Michell, <i>aquatint</i> ; St. Michael's Mount, by Austin ; and other Views in Cornwall | 48 |
| 553 | Cumberland : Maps of the County, and Views by Kip, Buck, and others | 38 |
| 554 | Cumberland : Coloured aquatints of Skiddaw, Waste Water and Wyburn Water, after Fielding ; and other Views in the County by Pouncey, Merigot, Byrne, Rooker, and others | 48 |

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| 555 | Derbyshire : Maps of the County, and Views by Kip, Buck, and others | 38 | 15 |
| 556 | Derbyshire : Views of Matlock, Dovedale, etc., by Boydell ; and other places of interest in the County | 33 | 44 |
| 557 | Dorsetshire : Early Maps of the County ; Lulworth Castle, by J. Smith, and other Views | 23 | 14 |
| 558 | Dorsetshire : Views of Lyme Regis, Brown Sea Island, etc. | 43 | 45 |
| 559 | Dorsetshire : Views and Historical Prints relating to the County | <i>a parcel</i> | 46 |
| 560 | Durham : Maps of the County | 18 | 10 |
| 561 | Durham : Victoria Railway Bridge, Lumley Castle, and other places, by Byrne, Buck, and other engravers ; Portraits, etc. | 70 | 18 |
| 562 | Devonshire : Early Maps of the County, and Views by Buck | 22 | 16 |
| 563 | Devonshire : Views of different parts of the County, by F. C. Lewis, <i>aquatints</i> | 19 | |
| 564 | Devonshire : Powderham Castle ; The West Prospect and The South-West Prospect of Exeter, by Buck ; and other Views of Exeter and neighbourhood | 32 | 24 |
| 565 | Devonshire : Torquay, Tor, Teignmouth, Totnes, Babbacombe, Dartmouth, and Dawlish | 43 | 35 |
| 566 | Devonshire : Views of Plymouth and Mount Edgecumbe, by W. Hollar, J. Ogborne, and others | 27 | 11 |
| 567 | Devonshire : Bideford, Linton, Lynmouth, Clovelly, Ilfracombe, and other parts of the County | 72 | 38 |
| 568 | Essex : Maps of the County | 12 | 11 |
| 569 | Essex : Harwich, by Taylor ; and Chart of Harwich Harbour | 2 | 112 |
| 570 | Essex : Harwich, by Taylor ; Wanstead House, by Havell, <i>aquatint, in colours</i> ; and Views of Colchester, Waltham Cross, etc. | 12 | 312 |
| 571 | Essex : Colchester, Tilbury, and other parts of the County, Historical Prints, etc. | 67 | 8 |
| 572 | Gloucestershire : Maps of the County | 18 | 57 |
| 573 | Gloucestershire : Badminton, Berkeley Castle, Knole, and other Celebrated Seats, by Kip, <i>some in duplicate</i> | 71 | 18 |
| 574 | Gloucestershire : Bristol and neighbourhood | 39 | 118 |
| 575 | Gloucestershire : Durdham Down, by Chatelain and Vivares ; St. Vincent's Rocks, by Benoist ; Clifton Suspension Bridge ; and other Views of Bristol | 17 | 118 |

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| 26 | 576 Gloucestershire : Woodchester : Langley Ware : Ewen Mill ; Thames Head, by Stadler, and others, <i>aquatints, mostly coloured</i> | 14 | Pence |
| 13 | 577 Gloucestershire : Gloucester and neighbourhood | 51 | Worth |
| 12 | 578 Gloucestershire : Cheltenham, Lydney Park, Tewkesbury, and other Views, by Buck and other engravers | 36 | |
| 11 | 579 Gloucestershire : Views and Portraits relating to the County <i>a parcel</i> | | 11 |
| 1 | 580 Views and Maps of the Isle of Wight | 27 | |
| | 581 Hampshire : Maps of the County | 11 | Price |

THIRD DAY'S SALE.

TOPOGRAPHICAL AND HISTORICAL—*continued.*

| LOT | | |
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| 582 | Hampshire : Views of Winchester, and other Prints relating to the Town | 36 |
| 583 | Hampshire : Netley Abbey, Calshot Castle, Lymington, and other parts of the County | 35 |
| 584 | Herefordshire : Maps of the County | 34 |
| 585 | Herefordshire : Views of Hereford, by Jukes, Middiman, Buck, and other engravers | 57 |
| 586 | Herefordshire : Views of Bampton, River Wye, Shobdon Court, and other parts of the County | 48 |
| 587 | Hertfordshire : Maps of the County, and Early Views by Kip and others | 40 |
| 588 | Hertfordshire : Waltham Cross, Theobalds, Gubbins, St. Albans, and Hatfield | 39 |
| 589 | Hertfordshire : Views and Portraits relating to the County | 86 |
| 590 | Huntingdonshire : Maps of the County and Views of Places in the County | 37 |
| 591 | Kent : Maps of the County, and Views by Buck, Harris, and Collins | 44 |
| 592 | Kent : Views of Celebrated Houses in the County, by Kip | 58 |
| 593 | Kent : Dover, by Buck, Mason, Hulsbergh, and other engravers | 19 |
| 594 | Kent : Views of Dover, Plans and Historical Prints relating to the Town | 73 |
| 595 | Kent : Canterbury, Views, Plan of the Railway, by J. Dixon, 1816, <i>drawing</i> ; Portraits and Historical Prints of the Town | 60 |
| 596 | Kent : Greenwich, by J. Collins ; C. Du Bose, J. Simon, Boydell, Canot, and other engravers | 24 |
| 597 | Kent : Rochester, by Bickham, Basire, King, and others | 39 |
| 598 | Kent : Ramsgate, Margate and Broadstairs | 33 |
| 599 | Kent : Hythe, Tunbridge Wells, Walmer and Folkestone | 31 |
| 600 | Kent : Lewisham, Lee, Erith, Northfleet, Greenhithe, <i>aquatints and line engravings</i> | 23 |

4 7 6

601 Kent: Chatham, Sheerness, Queenborough, Chatham, Gravesend and Northfleet, by Buck, Lupton, Boydell, and others 18
London

2 10

602 Kent: Gravesend, by Boydell, Buck, and others: and other Engravings of Woolwich and Northfleet 21
Open

3

603 Kent: Celebrated Residences in the County a parcel
Borough

3 3

604 Kent: Views and Portraits a parcel
Chatham

3 16

605 Kent: Coxheath Camp, 1804, by Dodd; and Views of Eltham, Bickley, Beckenham and Bromley 29
Bromley

1 10

606 Waterfall on the Passaic, New Jersey, by Laurie; View of Gwalior, by Moffat; and other Views 39
Open

1 2

607 Celebration of the Peace of Carlowitz, 1699, at Brussels; Funeral of Queen Elizabeth; L'Espérance de l'Europe, caricature, 1688; and other Historical Engravings 22
Bunbury

1 11

608 Frost Fair on the Thames, coloured aquatint; Henry Kelley, the Champion Sculler; Bethnal Green, after Bunbury; and other Sporting Prints a parcel
Open

2

609 Yarmouth Races: Advertisements of the Races between 1819 and 1847 a large parcel
Open

7 5

610 Breaking Cover, Full Cry, and A Check: Worcestershire Hunt, by T. Fielding, after Woodward, aquatints, in colours 3
Jas

3 3

611 "The Samuel Enderby," sailing ship, by Rosenberg, after Huggins, aquatint; Queen Adelaide on board H.M.S. "Hastings"; English and Foreign Costumes, etc. 12
Gow

10

612 A Fleet Wedding; The Sailor's Fleet Wedding; and other Caricatures 16
Open

1 7 6

613 The Horse Armoury at the Tower, by Rowlandson; and other Caricatures, by Woodward, Rowlandson, Cruikshank and Heath 42
Open

1 14

614 The Dutch Chemist, by Boydell, after J. Stein; and other Fancy Subjects a parcel
Open

1 2

615 The Three Trees, after Rembrandt; A Chiaroscuro Print, by B. Coriolanus, after Reni; and other early Line Engravings
Open

2 16

616 A Lady and Gentleman walking, and Christ presented to the People, by Lucas van Leyden 2
Heath

1

617 Summer, Autumn and Winter; Costumes and Portraits, by W. Hollar 8
Hollar

2 14

618 The Tower of London; Westminster Hall, and Abbey; and other English and Foreign Views and Landscapes, by W. Hollar 27
B. Hollar

PORTRAITS.

| | | | |
|-----|---|----------------|-------|
| 619 | The Shah of Persia, by L. C. Ruotte, after Gregorius, <i>finely printed in colours</i> | 1 | 5 |
| 620 | Rembrandt, by C. Waltner, after Rembrandt, <i>signed proof</i> | 1 | 10 |
| 621 | Omai, by Jacobe, after Reynolds ; The Royal Academicians, by Bestland, after Singleton, <i>proof</i> ; and George III and Queen Charlotte | 4 | 112 |
| 622 | Miss Farren, by J. Shures, after Lawrence, <i>three impressions</i> ; Lord John Russell, by Faed; and George Peabody, by H. Lemon | 5 | 12 |
| 623 | Charles I and Henrietta Maria ; The Darnley Cenotaph ; Lady Jane Grey ; and two others ; all by G. Vertue | 5 | 14 10 |
| 624 | A similar lot | 5 | 2 |
| 625 | The Children of Henry VII ; Duchess of Suffolk and Adrian Stokes ; and five others ; all by G. Vertue | 7 | 2 2 |
| 626 | Mrs. Garrick, <i>proof before letters</i> ; Miss Barker, after Cosway ; and other Portraits | 17 | 1 10 |
| 627 | Prince Giolo, by Savage ; and other early Line Portraits | 25 | 1 |
| 628 | William Whitehead ; Thomas Flatman ; William Somerville ; Joseph Wharton, and Samuel Butler, <i>india paper proofs</i> ; and other Portraits, by Vertue, Houbraken, etc. | 25 | 1 10 |
| 629 | Washington, Franklin, Jefferson, and other American and English Portraits | a parcel | 1 |
| 630 | The English Lion let loose (Admiral Vernon), by Parr ; Sir William Johnson, Blakeney and Sir P. Warren, <i>the three on one sheet</i> ; Whale or Greenland Fishery, by E. Kirkall ; and other Prints and Broadsheets relating to Naval and Military Affairs | 14 | 2. 2 |
| 631 | John Law and Madame Law ; Prints relating to the South-Sea Bubble ; The Stamp Act ; and other Prints relating to America, The Army and The Navy | 29 | 2. 2 |
| 632 | Judge Jefferies, John Wilkes, and other Portraits ; Broadsheets and Caricatures relating to Public Affairs | 47 | 3 |
| 633 | John Day ; Catharine of Braganza ; Joseph Hall, and other early Portraits on title-pages and frontispieces, by Marshall, Vaughan, Sturt and others | 29 | 10 |
| 634 | Small Portraits, suitable for extra illustration | a parcel | 112 |
| 635 | Early Title-pages, Printers' Marks, etc. | a parcel | 2 2 |
| 636 | Title-pages and Frontispieces | a large parcel | 1 6 |

12 637 Title-pages to the Kit-Cat Club, by Faber ; Caricature Magazine,
by Cruikshank, etc. 28

157 638 The Masquerade: Engravings, Bill Heads, and Newspaper
Cuttings relating to the subject a parcel

11 639 Newspapers: The Post Boy, 1710; The Belfast News Letter,
1810; The General Evening Post, 1739, etc. a parcel

16 640 Costumes and Views in France, by Havell, after Stothard,
aquatints; Caricatures, Sporting and Historical Prints
a parcel

5 5 641 Plates from Dr. Syntax's Three Tours, *different editions, some
duplicates* a parcel

TOPOGRAPHICAL.

18 642 Sadlers Wells Theatre, Royal Circus, Drury Lane, Covent
Garden and New Covent Garden Theatres, Pantheon and
Vauxhall Gardens, by J. Bluck, after Rowlandson and
Pugin, *in colours* 10

11 643 The Blue Coat School, by Stadler, Havell and Agar, after
Pugin, UWins and Mackenzie, *in colours, set of five* 5

2 2 644 Court of Common Pleas, Doctors' Commons, Bow Street Office,
Court of King's Bench, Whitehall, etc., by Bluck, Stadler
and Hill, after Rowlandson and Pugin, *in colours* 11

12 645 Royal, British and Surrey Institutions, College of Physicians,
British Museum, Royal Academy, etc., by Bluck, Hill and
Stadler, after Rowlandson and Pugin, *in colours* 12

21 646 Synagogue, Duke's Place; Quaker's Meeting; St. Margaret's
Westminster, St. Martin's in the Fields, Lambeth Palace,
Queen's, All Souls, and Lincoln Colleges, etc., by Stadler,
Sutherland, Lewis, Hill and Bluck, after Rowlandson and
Pugin, *in colours* 15

3 3 647 Bartholomew Fair, Post Office; Custom House, South Sea
House, India House, Cooper's Hall, Coal Exchange, Military
College, Chelsea; Freemasons' Hall, and Herald's College,
by Stadler, Sutherland, Bluck and Hill, after Rowlandson
and Pugin, *in colours* 14

11f 648 Northumberland House, Melbourne House, Inner Temple Court,
Christ Church College, Sessions House, and four others, all
by T. Malton, *aquatints* 9

3 3 649 Blackfriars Bridge, London Wall, Great Court, Greenwich
Hospital; Knight Templars' Church, and five others, all by
T. Malton, *aquatints* 9

650 Great Court of The Tower, Newgate, Bow Church, Blackfriars Bridge, and five others, all by T. Malton, *aquatints* 9
216

651 Custom House, West Front of the Mansion House, The Monument, and eight Views of St. Paul's, all by T. Malton, *aquatints* 11
217

652 London Bridge, East India House, Mansion House, Two Views of the Royal Exchange, Trinity House, The Tower, Lothbury Court, Bank, and Custom House, all by T. Malton, *aquatints* 9
218

653 Royal Exchange, four views; Trinity House, Mansion House, Custom House, Lothbury Court, and Bank, all by T. Malton, *aquatints* 8
219

654 Adelphi Terrace, John Street and Adam Street, Adelphi; Covent Garden; Piazza, Covent Garden; St. Martin's Church, three views; and two others, all by T. Malton, *aquatints* 10
220

655 The Adelphi, three views; Carlton House, The Mews, Spencer House, Covent Garden, two views; and St. Martin's Church, three views; all by T. Malton, *aquatints* 11
221

656 Westminster Abbey, five views; Old Palace Yard, Dean's Yard, and Westminster Bridge, all by T. Malton, *aquatints* 8
222

657 Carlton House, two views of the Mews, Northumberland House, Uxbridge House, Spencer House and Privy Garden, all by T. Malton, *aquatints* 7
223

658 Westminster Abbey, six views; Old Palace Yard and Dean's Yard, all by T. Malton, *aquatints* 8
224

659 Greenwich Hospital, three views; Chelsea Hospital, Fitzroy Square, Sessions House, Grosvenor Square, Inner Temple Court, etc. (*some duplicates*), all by T. Malton, *aquatints* 13
225

660 A large Collection of Maps, Plans, Views, Portraits, and Historical Prints relating to London, *contained in sixteen small portfolios* 16
226

661 Westminster: Views of the Abbey and Hall, Westminster Bridge, and Monuments in the Abbey and St. Paul's; Portraits and Historical Prints relating to the district, *contained in two portfolios* 2
227

662 Views and Drawings of Chiswick, Fulham, Twickenham, Hampton Court, Feltham, Bedfont, Brentford and Isleworth *a parcel*
228

663 Views, Drawings, Portraits and Plans of Highgate, Hornsey, Ealing, Acton, Willesden, Barnet, etc. *a parcel*
229

4 664 Views, Portraits, Drawings and Plans of Hackney, Islington,
Edmonton, etc. *a parcel*

112 665 A Collection of Maps, Plans, and Views of the Channel Islands,
Isle of Bute, Lundy Island, and Isle of Man, *loose in portfolio*
a parcel

113 666 Maps of English and Welsh Counties, by Drayton, Blaew, Speed
and Saxton *a parcel*

114 667 Eton College: A Collection of Views, Portraits, Drawings, and
Historical Events relating to the College, *uniformly mounted*
a parcel

115 668 Cambridgeshire: Views, Maps, Portraits, and Drawings of the
County, *in two boxes* 2

116 669 Cornwall: Maps, Plans, Views, and Drawings of the County
a parcel

117 670 Cumberland: Maps, Views, and Drawings of Places in the
County, *loose in a box* 2

118 671 Cheshire: Maps, Views, and Drawings of Places of Interest in
the County, *loose in a box* 1

119 672 Bedfordshire, Berks and Bucks: Maps, Views, Portraits, and
Drawings relating to these counties, *loose in two boxes* 2

120 673 Derbyshire: Maps and Views of Places in the County, *loose in*
a box 1

121 674 Devonshire: Maps, Plans, Views and Drawings of the Princi-
pal Places in the County, *loose in a box* 1

122 675 Dorset: Maps, Plans, Views and Drawings relating to the
County, *loose in a box* 1

123 676 Durham: Maps, Views, Portraits and Drawings relating to the
County, *loose in a box* 1

124 677 Essex: Maps, Views and Drawings of Places in the County,
loose in two boxes 2

125 678 Gloucestershire: Maps, Views and Portraits relating to the
County, *loose in three boxes* 3

126 679 Hampshire and Isle of Wight: Maps, Views, Drawings and
Historical Prints relating to the County, *loose in two*
boxes 2

127 680 Hereford, Huntingdon, and Rutland: Maps and Views in the
County, *loose in a box* 1

128 681 Herts: Maps, Views and Portraits relating to the County, *loose*
in a box 1

129 682 Kent: Maps, Views and Historical Prints relating to the
County, *loose in two boxes* 2

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| 683 | Lancashire : Maps and Views of Places in the County, <i>loose in two boxes</i> | 2 | 1 16 |
| 684 | Leicestershire : Maps, Plans and Views of Places in the County, <i>loose in two boxes</i> | 2 | 1 16 |
| 685 | Lincolnshire : Maps, Views and Drawings of Places in the County, <i>loose in two boxes</i> | 2 | 1 14 |
| 686 | Middlesex : Maps, Views, Plans, Drawings and Portraits relating to the County, <i>loose in four boxes</i> | 4 | 4 4 |
| 687 | Monmouthshire : Maps, Plans, Views and Drawings of Places in the County, <i>loose in a box</i> | 1 | 2 |
| 688 | Norfolk : Maps, Views and Portraits relating to the County, <i>loose in a box</i> | 1 | 1 2 |
| 689 | Northamptonshire : Maps, Plans and Views of Places in the County, <i>loose in two boxes</i> | 2 | 4 17 |
| 690 | Northumberland : Maps, Views and Portraits relating to the County, <i>loose in a box</i> | 1 | 2 |
| 691 | Nottingham : Maps and Views in the County, <i>loose in a box</i> | 1 | 1 4 |
| 692 | Oxford : Maps and Views in the County, <i>loose in two boxes</i> | 2 | 2 12 |
| 693 | Suffolk : Maps, Views, Plans, Drawings and Portraits relating to the County, <i>loose in two boxes</i> | 2 | 2 14 |
| 694 | Surrey : Maps and Views of Places in the County, <i>loose in two boxes</i> | 2 | 2 10 |
| 695 | Staffordshire : Plans, Maps and Views of Places in the County, <i>loose in a box</i> | 1 | 1 10 |
| 696 | Somersetshire : Maps, Plans, Views and Drawings of Places in the County, <i>loose in a portfolio</i> | 1 | 1 6 |
| 697 | Sussex : Maps, Plans, Views, etc., relating to the County, <i>loose in two boxes</i> | 2 | 2 10 |
| 698 | Shropshire : Maps, Plans and Views of Places in the County, <i>in two portfolios</i> | 2 | 1 14 |
| 699 | Warwickshire : Maps, Plans, Views, etc., relating to the County, <i>in three portfolios</i> | 3 | 2 |
| 700 | Westmoreland : Maps, Views, Plans and Drawings of Places in the County, <i>in two portfolios</i> | 2 | 1 13 |
| 701 | Wiltshire : Maps, Plans, Views and Drawings of Places in the County, <i>in two portfolios</i> | 2 | 2 |
| 702 | Worcestershire : Maps, Plans and Views of Places in the County, <i>in two portfolios</i> | 2 | 1 |
| 703 | Yorkshire : Maps, Plans, Views and Drawings of Places in the County, <i>in four portfolios</i> | 4 | 2 13 |

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| 4 15 | 704 | Wales : Maps, Plans, Views and Drawings of Places in the Principality, <i>in three portfolios</i> | 5 |
| 2 2 | 705 | A Collection of Views, etc., of Canterbury, <i>loose in a box</i> | 1 |
| 5 5 | 706 | A Collection of Maps, Plans, Views, Portraits and Historical Subjects relating to the County of Kent, <i>mounted on sheets a large parcel</i> | |
| 2 18 | 707 | A Collection of Views, Portraits, Drawings, etc. relating to the Counties of Surrey and Berkshire | 2 parcels |
| 15 10 | 708 | Views in Cambridge, Chester, Cornwall, Colchester, Cumberland, Derby, Devon, Dorset, Gloucester, Hereford, Lancashire, Lincolnshire, Norfolk, Nottingham, Oxford, etc., by S. and N. Buck, <i>some duplicates</i> | 423 |
| 116 | 709 | Small English Views, and other small Prints to illustrate Tobacco, etc. | a parcel |
| 5 5 | 710 | Views in Switzerland, Hegi, Himely, Salathé and Ackermann, <i>aquatints in colours</i> ; and other Foreign Views | a parcel |
| 1 | 711 | Maps and Views in America, Canada, Newfoundland, etc.; Views in St. Vincent, by Westall, after Caddy, <i>aquatints in colours</i> | a parcel |
| 8 | 712 | Nash's Mansions of England, <i>some duplicates</i> | 274 |
| 3 10 | 713 | Nash's Mansions of England, <i>coloured, some duplicates</i> | 22 |
| 2 | 714 | North-east Prospect of the City of Norwich, by E. Kirkall, after Kirkpatrick | 1 |

COLLECTIONS OF PORTRAITS

Suitable for Extra-Illustration, alphabetically arranged.

| | | | |
|------|-----|--|-----|
| 12 | 715 | Russian Portraits ; Popes of Rome ; Ignatius Loyola and other Jesuit Portraits, <i>in a box</i> | 1 |
| 5 | 716 | Caricature Portraits, by R. Dighton (83), <i>mostly coloured, some duplicates</i> ; and Portraits by D'Orsay (22), <i>in a box</i> | 105 |
| 15 | 717 | Vanity Fair Cartoons, a large collection, <i>in a box</i> | 1 |
| 2 14 | 718 | French Celebrities, lithographs by Delpech, <i>in a box</i> | 1 |
| 3 2 | 719 | Musicians and Singers, English and Foreign, A to Z, <i>in a box</i> | 1 |
| 100 | 720 | Physicians and Surgeons, A—Z, <i>in a box</i> | 1 |
| 7 | 721 | Painters, Engravers, Sculptors and Architects, a very large collection, A—Z, <i>in four boxes</i> | 4 |
| 3 | 722 | Actors and Actresses, A—Z, <i>in four boxes</i> | 4 |
| 5 | 723 | Naval, A—Z, <i>in three boxes</i> | 3 |

| | | | |
|-----|---|----|-------|
| 724 | American Celebrities, A—Z; Legal Portraits ; Portraits, Maps and Letterpress relating to Historical Subjects, <i>in three boxes</i> | 3 | 8 5 |
| 725 | Ladies, English and Foreign, A—Z, a very large collection, <i>in eight boxes</i> | 8 | 22 |
| 726 | Statesmen, Literary, Military and other Portraits, English and Foreign, letter A, <i>in two boxes</i> | 2 | 14 5 |
| 727 | A similar lot, letter B, <i>in five boxes</i> | 5 | 6 |
| 728 | A similar lot, letter C, <i>in six boxes</i> | 6 | 6 |
| 729 | A similar lot, letter D, <i>in three boxes</i> | 3 | 2 10 |
| 730 | A similar lot, letters E and F, <i>in three boxes</i> | 3 | 2 10 |
| 731 | A similar lot, letter G, <i>in two boxes</i> | 2 | 3 |
| 732 | A similar lot, letter H, <i>in four boxes</i> | 4 | 14 10 |
| 733 | A similar lot, letters I, J and K, <i>in two boxes</i> | 2 | 2 |
| 734 | A similar lot, letter L, <i>in three boxes</i> | 3 | 14 10 |
| 735 | A similar lot, letter M, <i>in four boxes</i> | 4 | 5 5 |
| 736 | A similar lot, letters N and O, <i>in one box</i> | 1 | 1 |
| 737 | A similar lot, letters P and Q, <i>in three boxes</i> | 3 | 14 |
| 738 | A similar lot, letter R, <i>in two boxes</i> | 2 | 2 5 |
| 739 | A similar lot, letter S, <i>in four boxes</i> | 4 | 4 10 |
| 740 | A similar lot, letters T, U and V, <i>in two boxes</i> | 2 | 2 5 |
| 741 | A similar lot, letters W to Z, <i>in four boxes</i> | 4 | 14 |
| 742 | Dean Colet, Cranmer, Luther, Latimer, and other reformers, by R. Houston, <i>some duplicates</i> | 24 | 2 14 |
| 743 | Countess of Sussex, Hugh de Balsam, Richard Sutton, Thomas Teesdale, and other founders, by J. Faber, <i>some duplicates</i> ; and Thomas Cranmer, John Colet, Erasmus, and other reformers, by J. Faber, <i>some duplicates</i> | 15 | 2 14 |
| 744 | Hugh de Balsam, Ricard Fox, William Smyth, Countess of Sussex, and other founders, by J. Faber | 12 | 1 18 |
| 745 | Henry Duke of Grafton, by Beckett ; William Crouch, by Pel- ham ; and other mezzotint portraits, by Kyte, Lens, Gole, and others | 10 | 1 4 |
| 746 | Lady Almeria Carpenter, by Corburt, after Reynolds ; Lady Hastings, by Spooner, after Reynolds ; and other mezzotint portraits, by V. Green, T. Watson, Powle, and others | 18 | 2 15 |
| 747 | Miss Lewis, by Spooner, after Liotard ; and other small mezzo- tint portraits, by V. Green, T. Burke, Houston, and others | 14 | 1 6 |

2 6

748 Earl of Shaftesbury, by Dunkarton ; and other mezzotint portraits, by C. Turner, J. Young, and others 17

2 11

749 Madam Sidley, by Williams, after Wissing ; Eleanor Gwynn, by V. Green, after Lely ; Countess of Stamford, by R. Tompson ; and other mezzotint portraits of ladies 7

1 12

750 Colonel Blood, by G. White ; Michel Angelo, by A. Blooteling ; William Lord Russell ; Prince of Orange ; and other mezzotint portraits 10

1 2

751 C. F. and L. Von Breda, by S. W. Reynolds ; Lord Nelson, by J. Young, after Keymer ; Eyles Irwin, by J. Walker, after Romney ; and Hugh Kelly, after Hamilton 5

2 3

752 Mrs. Homfray, by S. Cousins, after Lane ; Mrs. Lister, by Phillips, after Newton ; Miss Goodall, by W. Ward, after Ellerby ; and other portraits of ladies, by Phillips and Jackson, after Lawrence, etc. 7

1 6

753 J. and A. Van Haecken, after Hudson ; Augusta Princess of Wales, after Hudson ; H. Howard, after Dahl ; and other portraits, all by J. Faber 7

2 2

754 A. Hondius ; W. Richards, after Kneller ; W. Woodward, after Taverner ; William III ; Charles II ; and other portraits, all by J. Smith 16

1 12

755 William Wissing, Charles II, Duke of Marlborough, and other portraits ; all by J. Smith 6

1 10

756 Due de Villars, Duc de Vendome, Francois Olivier, Nicolas Catinat, Comte de Brissac, and other portraits of celebrated French men and women, and incidents in their lives, by Sergent, Roger, Ridé, and other French aquatinters, *printed in colours* 61

1 15

757 Jean Silvain Bailly, by P. M. Alix, after Garnerey, *aquatint, printed in colours* 1

1 14

758 Lady Audley, Lady Monteagle, Sir Thomas Strange, Sir T. Elliott, and other portraits, by Bartolozzi, Cooper, Cheeseman, and others, after Holbein, *printed in colours* 8

2

759 Colonel Canning, by Hopwood, after Robertson, *two impressions* ; and other portraits, by Reynolds, Scriven, Meyer, and others, *all printed in colours* 7

2 5

760 Molière, Marmontel, Marivaux, and other portraits, by Chapman, Page, Gardiner, and Holl, *all in colours* 17

1 3

761 Earl of Suffolk, by Bragge, after Oliver ; John Milton, by Cipriani ; T. Pennant, by J. K. Sherwin, after Gainsborough ; Lord Cobham ; Lady Jane Grey ; and other portraits 14

| | | |
|-----|--|----|
| 762 | Sir Ralph Sadleir, by M. Gauci, <i>coloured, five impressions</i> ; George Wilson, pedestrian, by H. Adlard; and other por- traits | 21 |
| 763 | General R. Nicholson, by Scriven, after Reinagle; Colonel J. P. Kensington, by Bumford, after Robertson; William Wells, by S. W. Reynolds, after Edridge; and other por- traits | 10 |
| 764 | Colonel Grant of Grant, by Scriven, after Phillips, <i>proof</i> ; Sir L. T. Holmes, <i>proof</i> ; and other portraits | 18 |
| 765 | A similar lot | 18 |
| 766 | The Ladies Rushout, by M. Gauci, after Plimer, <i>proof</i> ; and other portraits of ladies, by Cheesman, F. C. Lewis, and other engravers | 10 |
| 767 | Lady Talbot, Miss Nelly O'Brien, Lady Acland, Lady Beaumont, and other portraits of ladies, by S. W. Reynolds, after Sir J. Reynolds, <i>open-letter proofs</i> | 25 |
| 768 | Mr. and Mrs. Wentworth, Sir W. Fawcett, Lord Pulteney, Sir T. Acland, and other male portraits, by S. W. Reynolds, after Sir J. Reynolds, <i>open-letter proofs</i> | 39 |
| 769 | The Ladies Yorke, R. B. Sheridan, Oliver Goldsmith, and other portraits, by S. W. Reynolds, after Sir J. Reynolds | 54 |

END OF SALE.



SOTHEBY, WILKINSON & HODGE,
34 & 35, NEW BOND STREET, W. (1)

CATALOGUE
OF
FINE ENGRAVINGS

TOGETHER WITH RARE

Sporting Prints and Drawings.

Day of Sale.

THURSDAY, THE 6TH OF MARCH.

1919.

CATALOGUE

OF

FINE ENGRAVINGS

TOGETHER WITH RARE

Sporting Prints and Drawings,

COMPRISING THE PROPERTIES OF

The Marquess of Ailesbury, D.S.O., of Saverne Forest;

The late Wilson Crewdson, Esq. J.P., F.S.A.
of Southside, St. Leonards-on-Sea, and Queen Anne's Mansions, S.W.;

Major the Hon. G. M. Pakenham, of 24, Bruton Street, W.;

And of A Nobleman,

INCLUDING

ENGRAVINGS BY OLD MASTERS;

DRAWINGS OF SPORTING SUBJECTS,

BY COOPER HENDERSON, H. AND S. ALKEN, S. HOWITT, J. POLLARD,
C. B. NEWHOUSE, ETC.

AND

AN IMPORTANT COLLECTION OF WATER-COLOUR DRAWINGS
OF FINE QUALITY, OF
SPORTING, COACHING AND RACING SUBJECTS.

WHICH WILL BE SOLD BY AUCTION,
BY MESSRS.

SOTHEBY, WILKINSON & HODGE,
(SIR MONTAGUE BARLOW, K.B.E., M.A., LL.D., M.P. G. D. HORSON, M.A. & CAPT. F. W. WARRE, M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,
AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On THURSDAY, the 6th of MARCH, 1919,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior.

Catalogues may be had.

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- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
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TELEPHONE.

CATALOGUE
OF
FINE ENGRAVINGS,
TOGETHER WITH RARE
Sporting Prints and Drawings.

THE
Property of the Marquess of Ailesbury, D.S.O.
of Savernake Forest.

| LOT | | |
|-----|---|-----------|
| 1 | Engravings from the designs of Leonardo da Vinci, Claude Lorraine, Caracci, Poussin and Raphael, by F. Bartolozzi, P. W. Tomkins, Schiavonetti, and other engravers, in five parts, <i>in original wrappers</i> | 37 |
| 2 | PORTRAITS FROM THE ORIGINAL DRAWINGS BY HANS HOLBEIN, engraved by F. Bartolozzi; also Hans Holbein and his Wife, by Bartolozzi, after Holbein, <i>all in colours, and in the original wrappers except one number</i> | 83 |
| 3 | Portraits from the original drawings by Hans Holbein, by F. Bartolozzi, <i>in colours, part XIII, in original wrappers</i> | 7 |
| 4 | A COLLECTION OF ENGRAVINGS BY GEORGE VERTUE, in four volumes, <i>contemporary russia, gilt scroll borders.</i> In vol. I is a written Index of the contents of the volumes in Vertue's own handwriting, as under date of 1709 it states: "began to work for my self." The prints are all fine impressions, many of them in proof and impressions states, and some counter proofs. The whole of the engravings being inlaid to the size of the volumes | about 750 |
| 5 | Heads from the works of Raphael, engraved by D. Cunego, <i>bound in a volume</i> | 40 |
| 6 | VIEWS OF ROME, BY PIRANESI, <i>fine impressions and with uncut margins, in a portfolio</i> | 79 |
| 7 | Engravings from the works of Annibal Caracci, by P. Aquila, <i>bound in a volume</i> | 24 |

| | | |
|----|---|-----|
| 8 | Psyche, by A. Sadeler, after Raphael, 25 plates, mounted in a volume | 25 |
| 9 | Line Engravings of Women, representing the Senses, etc., published by Le Blond and Mariette, bound in a volume | 83 |
| 10 | Landscapes and Views, by Perelle, J. Silvestre, R. de Hooghe, and others; Giorgione, by Van Dalen, proof; Fancy and Religious subjects, mounted in a volume | 165 |
| 11 | Early Italian Etchings; The Seasons, by Pesne, after Poussin; Religious subjects, after Caracci, Contareno, and other Masters, mounted in two volumes | 87 |
| 12 | Engravings by H. Goltzius, C. Mellan, Gaywood, C. Visscher, S. Gribelin and others; Melancholia, by Wierix, after A. Dürer, etc., mounted in an old scrap-book | 112 |
| 13 | Sir Clodesley Shovel, by J. Simon; Shakespeare, Spenser, Ben Jonson and other Poets, by G. Vertue; H. Wanley, by J. Smith, after Hill; Lady Portrait, by Faber, after Vander Bank; Roestraten, by Blooteling; and other Portraits in mezzotint and line, mounted in an old scrap-book | 52 |
| 14 | Historical Engravings relating to Charles I, by Baron and other engravers, bound in a volume | 8 |
| 15 | Caricatures, by A. Pond; Landscapes, by Chatelain, Vivares and others, after Poussin, etc., bound in a volume | 31 |
| 16 | THE BEAUTIES OF HAMPTON COURT, by Faber, after Kneller, the set of twelve, with the frontispiece portrait of Sir G. Kneller, very fine impressions; and a few Line Engravings, bound in a volume | 20 |
| 17 | The Life of the Virgin, by Marc Antonio, after A. Dürer, the set of seventeen, bound in a volume | 17 |

Other Properties.

ENGRAVINGS BY OLD MASTERS.

(The Numbers refer to Bartsch unless otherwise stated).

| | | |
|----|---|----|
| 18 | Zoan Andrea. Set of upright Arabesque Panels (21-32), late impressions, with margins, very rare, even in this state Monogrammist I.B.C. Child with a scorpion (Pass. vi, 146, 1); and Samson bound by the Philistines, a copy | 14 |
|----|---|----|

19 St. Jerome (7); and two others by Jacopo de Barbari, *reverse copies*; Ornaments, Dog pursuing a Doe, etc., by an Anonymous Master; Combat of Naked Men (18), and two others by Barthel Beham; Arithmetic, and four others by H. S. Beham; Portrait of Dürer, by L. Kilian 17

A. DÜRER.

20 St. Jerome in Penitence (61), *fine impression* 1

LUCAS VAN LEYDEN.

21 History of the Creation and Fall of Man (1-6), *the complete set, uniformly early impressions* 6
 22 Jeptha meeting his Daughter (24), *fine impression, slightly damaged* 1

REMBRANDT VAN RIJN.

23 Rembrandt with raised sabre (*Hind*, 18), *second state, with margin, scarce* 1
 24 Rembrandt's Mother, by J. McArdell, after Rembrandt, *very fine, with margin* 1
 25 Jacopo Francia. Bacchus and his attendants (7), *a worn impression; from the collection of H. Fuseli*
 Hans Brosamer. Woodcuts; Illustrations to the New Testament, etc. 9
 26 D. Hopfer. Fauns and Satyrs celebrating the Vintage (49), *fine impression before the number*
 J. Hopfer. St. Christopher (13), *before the number, fine*; and St. Jerome (18), both after A. Dürer 3
 27 Lucas van Leyden. Cain killing Abel (13); Portrait of Lucas van Leyden; and various Copies and Imitations
 George Penez. The Siege of Carthage (86), *second state, before the address of N. van Aelst*
 Rembrandt van Rijn. The Angel ascending from Tobit and his family, by Denon, etc. 12
 28 Martin Schongauer. St. Matthew, from the set of the Apostles (41), *stained*; and a Bishop (61), *cut*
 Woodcuts. The Resurrection, after L. Cranach
 Amico Aspertini. Le Sacrifice de Cain
 M. Wolgemuth. The Annunciation, *late impression*; Soldiers, Masqueraders and others forming part of a procession; and six others by different Masters 19

| | | | |
|--------|----|--|----|
| 34. | 29 | THE LETTER WRITER, by J. Watson, after Metzu, <i>proof before the title, fine</i> | 1 |
| 3. | 30 | La Guinette, and Ballet Dansé au Théâtre de l'Opera, by F. Basan, after De St. Aubin | 2 |
| 18. 10 | 31 | La Promenade des Remparts de Paris, and Tableau des Portraits à la Mode, by Courtois, after A. de St. Aubin | 2 |
| 32. | 32 | PORTRAITS FROM THE ORIGINAL DRAWINGS BY HANS HOLBEIN, ENGRAVED BY F. BARTOLOZZI, seventy-three portraits, <i>printed in colours</i> , and three duplicates <i>in black</i> , <i>in 12 of the original wrappers</i> | 76 |
| 6. 10 | 33 | VIEWS OF ROME, by Piranesi, 127 Views and two Frontispieces, <i>bound in two volumes</i> | 2 |
| 63. | 34 | INDISCRETION, AND THE SURPRISE, by J. W. Delatre, after F. Wheatley, <i>printed in colours</i> , <i>the pair of ovals, framed</i> | 2 |

THE PROPERTY OF
The late Wilson Crewdson, Esq. J.P. F.S.A.
of Southside, St. Leonards-on-Sea.

| | | | |
|--------|----|---|---|
| 3. 15. | 35 | Bridge, Barnard Castle, by Frank Brangwyn, <i>signed proof</i> | 1 |
| 2 | 36 | William Pitt, by A. Cardon, after H. Edridge, <i>proof</i> ; Louis Antoine de Gondrin, by Chereau, after Rigaud; and J. Cropper, by and after Bonnar | 3 |
| 9 | 37 | Shakespeare's Seven Ages, by Tomkins, Simon Ogborn, Thew and Leney, after Smirke | 7 |
| 1. 10 | 38 | Balloon Ascent by Mr. Sadler, by Havell, <i>aquatint, in colours</i> ; A Dancing Bear, by C. Knight, after Bunbury; and The Village School in an Uproar, by C. Turner | 3 |
| 1 | 39 | Abraham's Sacrifice, by Murphy, after Rembrandt, <i>proof</i> | 1 |
| 4. 10 | 40 | THE FRUIT PIECE AND THE FLOWER PIECE, by R. Earlom, after Van Huysum, the pair, <i>proofs</i> | 2 |
| 4. | 41 | Prince Charles Edward Stuart, by J. G. Wille, after Tocqué | 1 |
| 4. 6 | 42 | Sir Joseph Banks, by S. W. Reynolds, after Phillips, <i>proof before letters</i> | 1 |
| 6 | 43 | The Windsor Castle Packet capturing the "Jeune Richard," by W. Ward, after S. Drummond, <i>open-letter proof</i> | 1 |

SIR J. REYNOLDS (AFTER).

(The numbers quoted are from Chaloner Smith's Catalogue).

| | | | |
|----|---|---|-----|
| 44 | Sir Joseph Banks, by J. R. Smith (<i>C. S.</i> 7), <i>first state</i> | 1 | 678 |
| 45 | CATHARINE LADY BAMFYLDE, by T. Watson (<i>C. S.</i> 2), <i>cut slightly all round</i> | 1 | 31 |
| 46 | MRS. CARNAC, by J. R. Smith (<i>C. S.</i> 31), <i>fine, but inlaid</i> | 1 | 82. |
| 47 | DIANA VISCOUNTESS CROSBIE, by W. Dickinson (<i>C. S.</i> 14), <i>second state</i> | 1 | 21 |
| 48 | ELIZABETH, COUNTESS OF DERBY, by W. Dickinson (<i>C. S.</i> 16) | 1 | 109 |
| 49 | GEORGINA, DUCHESS OF DEVONSHIRE, by V. Green (<i>C. S.</i> 37), <i>second state</i> | 1 | 125 |
| 50 | LADY GERTRUDE FITZPATRICK, by J. R. Smith (<i>C. S.</i> 62), <i>first state</i> | 1 | 41 |
| 51 | David Garrick, by E. Fisher (<i>C. S.</i> 20), <i>second state</i> | 1 | 671 |
| 52 | Schoolboys (The Masters Gawler), by J. R. Smith (<i>C. S.</i> 67), <i>second state</i> | 1 | 18 |
| 53 | L'Allegro (Mrs. Hale), by J. Watson (<i>C. S.</i> 69), <i>second state</i> | 1 | 6 |
| 54 | JANE, COUNTESS OF HARRINGTON, by V. Green (<i>C. S.</i> 62), <i>second state</i> | 1 | 67 |
| 55 | LADY HENRIETTA HERBERT, by V. Green (<i>C. S.</i> 64), <i>second state</i> | 1 | 12. |
| 56 | POLLY KENNEDY, by T. Watson (<i>C. S.</i> 22), <i>first state, fine</i> | 1 | 32 |
| 57 | Sir John Leicester, by S. W. Reynolds | 1 | 311 |
| 58 | James Viscount Lifford, by R. Dunkarton (<i>C. S.</i> 29), <i>second state</i> | 1 | 9 |
| 59 | George, Viscount Malden and Lady Elizabeth Capel, by C. Turner, <i>large margins</i> | 1 | 12. |
| 60 | LORD ROBERT MANNERS, by W. Dickinson (<i>C. S.</i> 46), <i>first state</i> | 1 | 69 |
| 61 | Louis Philippe, Duke of Orleans, by J. R. Smith (<i>C. S.</i> 125) | 1 | 110 |
| 62 | HON. MRS. PARKER, by T. Watson (<i>C. S.</i> 28), <i>first state</i> | 1 | + |
| 63 | LADY CAROLINE PRICE, by J. Jones (<i>C. S.</i> 64), <i>first state, fine and with large margins</i> | 1 | 45 |
| 64 | ST. CECILIA (MRS. SHERIDAN), by W. Dickinson (<i>C. S.</i> 74), <i>second state</i> | 1 | 77 |
| 65 | HON. MRS. STANHOPE, by J. R. Smith (<i>C. S.</i> 158), <i>publication line cut off</i> | 1 | 32. |
| 66 | James Paine and Son, by J. Watson (<i>C. S.</i> 111); The Student, by J. R. Smith (<i>C. S.</i> 189); and The Strawberry Girl, by Staepoole | 3 | 215 |

The Property of an Officer in the Army.

| | | |
|----|---|---|
| 67 | Dog and Cat, and Fighting Dogs, <i>open-letter proof</i> , by J. R. Smith, after G. Morland | 2 |
| 68 | Rubbing down the Post Horse, and Watering the Cart Horse, <i>open-letter proof</i> , by J. R. Smith, after G. Morland, the pair | 2 |
| 69 | MILK-MAID AND COW HERD, by J. R. Smith, after G. Morland, <i>open-letter proof, large margins</i> | 1 |
| 70 | Fishing Boats off Calais, by W. Davison, after J. M. W. Turner, <i>with Turner's initials at bottom left corner</i> | 1 |
| 71 | MISS FARREN, by F. Bartolozzi, after Lawrence, <i>in brown, title cut off</i> | 1 |

SIR J. REYNOLDS (AFTER).

| | | |
|----|--|---|
| 72 | Sir Joshua Reynolds as a boy, by S. W. Reynolds, <i>proof before the title</i> | 1 |
| 73 | ANNE, VISCOUNTESS TOWNSHEND, by V. Green (<i>C. S. 132</i>), <i>first state</i> | 1 |
| 74 | MASTER BRADDYLL, by J. Grozer (<i>C. S. 2</i>), <i>first state</i> | 1 |
| 75 | MARGARET LADY BEAUMONT, by J. R. Smith (<i>C. S. 12</i>), <i>first state</i> | 1 |
| 76 | BARBARA, COUNTESS OF COVENTRY, by J. Watson (<i>C. S. 36</i>), <i>first state</i> | 1 |
| 77 | Edward, Lord Thurlow, by F. Bartolozzi, after Sir J. Reynolds | 1 |
| 78 | Lord Nelson, by R. S. Syer, after L. F. Abbott, <i>proof</i> | 1 |
| 79 | Lord Collingwood, by Gaugain and Scriven | 1 |

The Property of a Nobleman.

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|----|--|---|
| 80 | Twenty-three French Engravings, by Edelinck, Audran, and other engravers, after the works of C. Le Brun and N. Poussin, <i>bound in a volume</i> | 1 |
| 81 | La Gallerie du Palais du Luxembourg, twenty-five Engravings by Edelinck, Trouvain, and other engravers, after Rubens ; and twenty-six other Engravings, after Le Brun, Mignard, Albano, and others ; <i>bound in a volume</i> | 1 |

| | | |
|----|---|-----|
| 82 | Views and Plans of the Palais du Louvre, by J. Silvestre, thirty-three Engravings, <i>bound in a volume</i> | 1 |
| 83 | Works of C. G. E. Dietricy, <i>inlaid and mounted in an album</i> , sixty-six Engravings | 1 |
| 84 | Twenty-six Engravings from the works of Michel Angelo, <i>bound in a volume</i> ; and The Twelve Caesars and their Wives, by Sadeler, twenty-four Engravings | 2 |
| 85 | VIEWS OF ROME, by Piranesi | 72 |
| 86 | Views of Rome, by Ruga, Morelli, and Feoli | 30 |
| 87 | Views of the Appian Way between Rome and Capua, <i>published by C. Labruzzi</i> , twenty Engravings of the set of twenty- four, <i>plates 2 and 11 missing</i> | 22 |
| 88 | Views of Versailles, by Perelle and Aveline; Views in France, by Silvestre, etc.; <i>bound in a volume</i> | 151 |
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| 14 | Countess of Pembroke and son, by J. Dixon, after Reynolds | 1 |
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| 17 | Edmund Ludlow and Algernon Sidnēy, by Cipriani, and other historical portraits by Harding, Picart, C. Knight, and others | 32 |
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| 22 | Peter Mews, by D. Loggan; Cardinal Howard, by Noblin; Joseph Hall, by J. Payne, and seven others | 10 |
| 23 | James I. and Anne of Denmark, by Meyssens; Catharine of Braganza, by De Blois, and other portraits of Charles I., Charles II., and Prince Rupert | 7 |
| 24 | Mary II., by P. Bouttats; Mary, Queen of James II., by Vander Banc; Mary I., after Murillo, and other portraits of James II., William III., and Duchess of Orleans | 12 |

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| 51 | Robert, Earl of Yarmouth, by P. Vander Banc | 1 | |

11 52 The Effigies of the Seven Christian Monarchs of Europe, by Vander Gucht; The Seven Bishops, by Vander Guest; The Kentish Petitioners, and two other groups 12

14 53 John Locke, Chaucer, Robert Boyle, Samuel Butler, and other portraits, all by G. Vertue 12

5 54 William, Duke of Somerset, after Lely; Matthew Prior; and Edward, Earl of Orford, after Gibson, all by G. Vertue 3

212. 55 Charles II., by C. Visscher, after Honthorst 1

12 56 George, Earl of Melville; Lords Charles and James Beauclaire, and other portraits, all by R. White 9

12 57 Sir John Fenwick, by R. White, after Wissing 1

10 58 James II., when Duke of York, by R. White 1

1 18 59 Heneage, Earl of Nottingham, after Kneller; John, Lord Somers, after Kneller, and Sir Nathan Wright, all by R. White 3

1 60 Anthony, Earl of Shaftesbury, and Thomas, Duke of Leeds, by R. White 2

3 5 61 Prince Charles Edward Stuart, by J. G. Wille, after Tocque 1

MEZZOTINT PORTRAITS.

The numbers quoted are from Chaloner Smith's Catalogue.

3 62 James, Duke of Monmouth, by W. Baillie, after Wyck and Netscher (C.S. 4), *third state* 1

1 63 Christopher, Duke of Albemarle, by I. Beckett, after T. Murray (C.S. 1), *second state* 1

3 18 64 Princess Ann, by I. Beckett, after Wissing (C.S. 2), *third state*, and George, Prince of Denmark, by I. Beckett, after Wissing (C.S. 42), *second state* 2

1 16 65 Henry Compton, by I. Beckett, after Riley (C.S. 26), *third state*; Count Ferdinand D'Ada, by I. Beckett (C.S. 29), *third state*, and John, Duke of Lauderdale, by I. Beckett, after Riley (C.S. 61), *third state* 3

212 66 Sir John Lowther, by A. Browne, after Lely (C.S. 21), *first state* 1

2 67 James Oglethorpe, by T. Burford (C.S. 12) 1

10 68 William, Lord Craven, by J. Faber, after Dahl (C.S. 93), *first state before all inscription but with the coat of arms*; state not mentioned by Chaloner Smith 1

| | | |
|----|--|---|
| 69 | Oliver Cromwell, by J. Faber, after Lely (C.S. 96), <i>first state</i> | 1 |
| 70 | Joseph Addison, Earl of Berkeley, Duke of Devonshire, Earl of Huntingdon, and Duke of Richmond, from the Kit Cat Club Set, by J. Faber, after Kneller (C.S. 208) | 5 |
| 71 | Queen Mary II., after Kneller (C.S. 28); Alexander Pope, after Kneller (C.S. 293), and Matthew Prior, after Kneller (C.S. 298), all by J. Faber | 3 |
| 72 | Princess Sophia of Hanover, by W. Faithorne (C.S. 38), <i>first state</i> | 1 |
| 73 | David Hume, by D. Martin, after A. Ramsay (C.S. 2) | 1 |
| 74 | William King, Bishop of Derry, by A. Miller, after Jarvis (C.S. 27) | 1 |
| 75 | ROBERT BLAKE, by T. Preston (C.S. 1), <i>second state</i> | 1 |

I. SIMON.

| | | |
|----|---|---|
| 76 | John, Earl of Carbery, after Kneller (C.S. 30); William, Lord North and Grey; after Kneller (C.S. 112), and Thomas Earl of Strafford, after D'Agar (C.S. 142) | 3 |
| 77 | James, Earl of Carnarvon, after Dahl (C.S. 31), <i>first state</i> , (damaged); Sir Stephen Fox, after Baker (C.S. 60), and Henry, Earl of Galway, after De Grave (C.S. 67), <i>first state</i> | 3 |
| 78 | John, Lord Cutts, after Kneller (C.S. 51) | 1 |
| 79 | Simon, Lord Harcourt, after Kneller (C.S. 77), <i>first state</i> | 1 |

J. SMITH.

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| 80 | Earl of Athlone, after Kneller (C.S. 15), <i>second state</i> | 1 |
| 81 | John, Earl of Bridgewater, after Kneller (C.S. 23), <i>second state</i> | 1 |
| 82 | William, Lord Cowper, after Kneller (C.S. 65), <i>second state</i> | 1 |
| 83 | Henry, Lord Delamere, after Kneller (C.S. 79), and Robert, Earl of Oxford, after Kneller (C.S. 197) | 2 |
| 84 | George, Prince of Denmark, after Kneller (C.S. 96), and The Same, after Kneller (C.S. 97) | |
| 85 | Charles, Earl of Dorset, after Kneller (C.S. 81); Sidney, Earl of Godolphin, after Kneller (C.S. 116), and James, Duke of Ormond, after Kneller (C.S. 194) | 3 |

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| 86 | John, Earl of Exeter, after Kneller (C.S. 87), <i>first state</i> ; Thomas Knipe, after Dahl (C.S. 152); Princess Sophia (C.S. 238), and Edward Fowler, after Kneller (C.S. 91) | 4 |
| 87 | James I., after Vandyck (C.S. 139) | 1 |
| 88 | James II., after Kneller (C.S. 143), and Mary Beatrix, after Kneller (C.S. 169) | 2 |
| 89 | James II. when Duke of York, after Kneller (C.S. 142) | 1 |
| 90 | John, Duke of Marlborough, after Kneller (C.S. 163), <i>first state</i> | 1 |
| 91 | Thomas Maxwell, after Closterman (C.S. 180), and Thomas, Earl of Pembroke, after Wissing (C.S. 198) | 2 |
| 92 | John, Earl of Mulgrave, after Kneller (C.S. 186); John, Lord Somers, after Richardson (C.S. 234), and Thomas, Lord Torrington, after Kneller (C.S. 254) | 3 |
| 93 | Sir Isaac Newton, after Kneller (C.S. 190) | 1 |
| 94 | Sir William Petty, after Closterman (C.S. 201) | 1 |
| 95 | Frederick, Duke of Schomberg, after Kneller (C.S. 227) | 1 |
| 96 | Prince James Stuart, after Kneller (C.S. 246) | 1 |
| 97 | Prince James Stuart and Princess Louisa Maria, after Largilliere (C.S. 247) | 1 |
| 98 | William III., after Kneller (C.S. 271), and Queen Mary, after Kneller (C.S. 172), the pair | 2 |
| <hr/> | | |
| 99 | Anthony, Lord Ashley, by R. Tompson, after Lely (C.S. 2), and John, Earl of Exeter, by R. Tompson, after Lely (C.S. 16) | 2 |
| 100 | William III. when Prince of Orange, by R. Tompson, after Lely (C.S. 36) | 1 |
| 101 | Mary II., by G. Valck | 1 |
| 102 | Sir Richard Blackmore, by G. White, after Vanderbank (C.S. 4), and Henry, Viscount Bolingbroke, by G. White, after Murray (C.S. 7) | 2 |
| 103 | William, Duke of Bedford, by R. Williams, after Luttrell (C.S. 6), and Duke and Duchess of Lauderdale, by R. Williams, after Lely (C.S. 32) | 2 |
| 104 | Charles II., by R. Williams, after Kneller (C.S. 11) | 1 |
| 105 | Sir George Rooke, by R. Williams, after M. Dahl (C.S. 51), <i>second state</i> | 1 |

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| 106 | John Moore, by W. Faithorne, after Kneeler (C.S. 25), <i>second state</i> ; William of Wykeham, by J. Faber, senr.; Laurence, Earl of Rochester; Marshal Vauban, and Duke of Cumberland | 5 |
| 107 | Queen Mary II., <i>proof before letters</i> | 1 |
| 108 | William III. seated in Coronation robes, query by Verkolje, <i>proof before letters</i> | 1 |
| 109 | Madam Hughes, after Lely, engraver unknown (C.S. 59) | 1 |
| 110 | Poets and Philosophers of England, by J. Simon (C.S. 55), two of set of six; Worthies of Britain, by Kyte (C.S. 18), two of set of six, and two others | 6 |
| 111 | Naval Review at Leith, by W. Bennett, after J. C. Schetky, <i>aquatint in colours, proof</i> | 1 |
| 112 | The Virgin bewailing the Dead Christ, by Marc Antonio Raimondi (B. 37); and other early engravings by Lucas Van Leyden, Aldegraver, and others, and two reproductions, <i>mounted in an album</i> | 38 |
| 113 | Los Toros, by F. Goya, thirty-three plates and portrait of Goya on fly-leaf, <i>bound in a volume</i> | 34 |

The following are from the Baron Rokeby Collection.

ENGRAVINGS.

The numbers quoted are from Chaloner Smith.

The following engravings are mostly very fine impressions and with uncut margins:—

| | | |
|-----|--|---|
| 114 | Lord Thurlow, by F. Bartolozzi, after Reynolds, <i>open letter proof</i> | 1 |
| 115 | Paul Sandby, by E. Fisher, after F. Cotes (C.S. 55) | 1 |
| 116 | Dr. Richard Busby, by J. Watson, after Riley (C.S. 22) | 1 |
| 117 | John Baker Holroyd, by J. R. Smith, after A. Kauffman, <i>first state</i> | 1 |
| 118 | Sir William Robinson, by J. Watson, after W. Peters, (C.S. 125), <i>second state</i> | 1 |
| 119 | The Same, <i>second state</i> | 1 |

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|------|-----|--|---|
| 575 | 120 | The Same, <i>first state</i> | 1 |
| 8 | 121 | The Same, <i>first state</i> | 1 |
| 15 | 122 | ANNE BROWN, by J. R. Smith, after W. Peters (C.S. 26), <i>first state</i> | 1 |
| 315 | 123 | Mrs. Montagu, by J. R. Smith, after Reynolds (C.S. 112), <i>second state</i> | 1 |
| 1910 | 124 | The Same, <i>first state</i> | 1 |
| 1910 | 125 | The Same, <i>first state</i> | 1 |

The Property of the late Wilson Crewdson, Esq., of St. Leonards-on-Sea.

ENGRAVINGS (FRAMED).

| | | |
|-----|---|----|
| 126 | Costumes of the Island of Dominica, by and after A. Brunias, <i>printed in colours</i> | 1 |
| 127 | Virgil and Horace, by F. Bartolozzi, after A. Kauffman, the pair | 2 |
| 128 | Large Heads of Men, by and after T. Frye | 2 |
| 129 | Drawing from the Gladiator, by W. Pether, after J. Wright, <i>proof</i> | 1 |
| 130 | A Lecture on the Orrery, by W. Pether, after J. Wright, <i>proof</i> | 1 |
| 131 | THE SHEPHERDS, by W. Ward, after G. Morland, <i>open letter proof, fine</i> | 1 |
| 132 | THE PASSION OF JESUS CHRIST, by A. Durer (B 3—18), the set of sixteen | 16 |

Various Properties.

ENGRAVINGS (FRAMED).

| | | | |
|------|-----|---|---|
| 1410 | 133 | Race Horse Isaac, with portraits of S. Darling and his two sons, by J. Harris, after T. Woodward, <i>printed in colours</i> | 1 |
| 61 | 134 | John Mytton, by W. Giller, after W. Webb, <i>in colours</i> | 1 |

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|-----|---|---|----|
| 135 | The Farmer's Stable, by W. Ward, after G. Morland, <i>coloured</i> | 1 | 5 |
| 136 | Love Disappointed, by R. Read, after W. Beechey, <i>printed in colours</i> | 1 | 5 |
| 137 | Mrs. Arbuthnot, by S. W. Reynolds, after J. Hoppner, <i>cut</i> | 1 | 15 |
| 138 | MRS. PELHAM FEEDING CHICKENS, by W. Dickinson, after Sir J. Reynolds, <i>cut at the top and slightly damaged</i> | 1 | 45 |

The Property of a Gentleman.

ENGRAVINGS

(FRAMED).

| | | | |
|-----|---|----|------|
| 139 | The Road to a Race, by Alken, in nine strips, <i>aquatints in colours, in two frames</i> | 2 | 4 10 |
| 140 | Trip to Melton Mowbray, by J. Dean Paul, <i>aquatints in colours, set of twelve</i> | 12 | 18 |
| 141 | Fox Hunting, by H. Alken, <i>aquatints in colours, set of four</i> | 4 | 13 |
| 142 | Badger Baiting; and Bear Baiting, by Alken, <i>aquatints in colours</i> | 2 | 210 |
| 143 | Admiral Rous; and George Payne, after Sir F. Grant, <i>proofs before letters</i> | 2 | 2 |
| 144 | B. B. Colvin and R. Dyson, with the Essex Hounds, by W. Giller, after R. B. Davis | 1 | 1 |
| 145 | William Adams with the Ludlow Hounds, by C. Turner, after Weaver | 1 | 6 |
| 146 | The Earl of Derby's Stag Hounds, by R. Woodman, after Barenger | 1 | 9 |
| 147 | Earl of Eglinton and Hound, by G. T. Stubbs, after G. Stubbs | 1 | 10 |
| 148 | Bob Snow, driver of The Defiance and The Dart, Brighton Coaches, by C. Turner, <i>printed in colours</i> | 1 | 3 |
| 149 | The Wellesley Arabian, by C. Turner, after Agasse; and Horses Fighting, by G. T. Stubbs, after G. Stubbs | 2 | 2 |
| 150 | Hunters at Grass, by Ward, after B. Marshall | 1 | 8 |
| 151 | Pavilion, with Chifney up, by W. Ward, after H. B. Chalon | 1 | 571 |
| 152 | Orville, by J. Scott, after C. Tomson, <i>coloured</i> | 1 | 3 |
| 153 | Diamond, after B. Marshall, <i>mèzzotint</i> | 1 | 18 |

3 154 Portraits of Racehorses, by R. Houston, after Seymour and Spencer 6

7 18 155 Epsom Races, by T. Sutherland, after H. Alken 1

7 156 Goodwood Races, by H. Pyall, after J. Pollard 1

20 157 Horse Racing at Chantilly, 1841, by C. Hunt, after G. B. Campion and J. F. Herring, the pair 2

5 158 Chantilly Races, by Newton Fielding, after Eugene Lami, *aquatint in colours* 1

2 159 Doncaster Races, by Hunt, after Pollard, *printed in colours* 1

810 160 PANORAMIC VIEW OF BRITISH HORSE RACING, by Clark and Dubourg, after Clifton Thomson, *printed in colours* 1

19 161 Extraordinary Steeple Chase, Match between Mr. Osbaldeston's Clasher and Captain Ross's Clinker, by Duncan, after Gill, *in colours* 1

4 162 Chances of the Steeple Chase, by C. Hunt, after J. Pollard, *in colours* 3

27 163 EPSOM RACES, by T. Sutherland, after H. Alken, *in colours* 1

7 10 164 PHENOMENA, celebrated Trotting Mare, by T. Prattent, *printed in colours* 1

5 165 Chaise Match on Newmarket Heath, after Seymour, *coloured* 1

3 166 The Age, Brighton Coach, 1852, by C. Hunt, after W. J. Shayer 1

5 6 167 The Age, Brighton Coach at the Bull and Mouth, Regent Circus, after Lambert, *in colours* 1

40 168 The Roadsters, after J. Pollard, *aquatint in colours* 1

3 6 169 Modish, Foxhound, by Pollard and Jukes, after S. Gilpin 1

170 170 Dash, a pointer, by R. Pollard, after S. Gilpin 1

SECOND DAY'S SALE.

The Property of a Lady.

ENGRAVINGS (FRAMED).

| | | |
|-----|---|---|
| 171 | Highland Dance, by Allan, <i>aquatint in colours</i> ; and The Shepherd; and The Woodman, pair, <i>coloured</i> | 3 |
| 172 | The Drinking Well; and The Dipping Well in Hyde Park, by J. Godby, after Wheatley and M. Spilsbury, pair | 2 |
| 173 | The Woodman, by F. Bartolozzi, after Barker, <i>coloured</i> | 1 |
| 174 | Sailors Carousing, by W. Ward, after J. Ibbetson | 1 |
| 175 | The City of Edinburgh, after J. Clark, <i>aquatint</i> | 1 |
| 176 | A View in Smithfield, by F. C. Lewis, after Agathe, <i>aquatint in colours</i> | 1 |
| 177 | The Rainbow (Salisbury Cathedral), by D. Lucas, after J. Constable | 1 |
| 178 | Duchess of Devonshire, by S. Cousins, after Reynolds | 1 |
| 179 | Viscountess Duncannon, by J. Grozer, after Reynolds, reprint, <i>in carved frame</i> | 1 |
| 180 | The Country Stable, by W. Ward; and The Farmer's Stable, after Morland, <i>coloured</i> | 2 |
| 181 | Spaniels, by R. Laurie, after Arnald; and Fox Hounds Running into Covert, by W. Giller, after R. B. Davis | 2 |
| 182 | FOX HUNTING; and FOWLING, by W. W. Barney, after P. Reinagle, the pair | 2 |
| 183 | The Interior of the Fives Court, by C. Turner, after T. Blake, <i>in colours</i> | 1 |
| 184 | Dray Horses, by T. Fairland, after A. Cooper, <i>coloured lithograph</i> ; and Horse Race, by C. Hunt, <i>aquatint in colours</i> | 2 |
| 185 | Barefoot, by T. Sutherland, after D. Dalby, <i>aquatint in colours</i> | 1 |
| 186 | Young Hero, by and after W. M. Fellowes; and four others, <i>aquatints in colours</i> | 5 |
| 187 | Epsom Grand Stand; and Goodwood Grand Stand, by Reeve, after J. Pollard, <i>in colours</i> | 2 |

188 Coach Match against Time, by H. Birol, 1888, *in colours* 1 ✓

189 The London Royal Mail, *coloured lithographs*, a pair 2 ✓

190 The Edinburgh Express; Four in Hand, after J. Pollard; and Quicksilver Royal Mail, by C. Hunt, after J. Pollard, *aquatints in colours* 3 ✓

191 The Mail Coach in a Drift of Snow; and The Mail Coach in a Thunder Storm on Newmarket Heath, by G. Reeves, after J. Pollard, *in colours* 2 ✓

192 The Dover Mail Coach, by H. Alken, *aquatint in colours*; and All Right; and Hold Hard 3 ✓

193 The Elephant and Castle on the Brighton Road, by T. Fielding, after J. Pollard, *in colours* 1 ✓

194 The Same, *another impression* 1 ✓

195 SNIPE SHOOTING; COURSING; FOX HUNTING; and ROE BUCKS, by Medland, Lewis, and others, after P. Reinagle, *in colours* 4 ✓

196 Woodcock Shooting; and Sea Fowl Shooting, by R. Pollard, *aquatints in colours* 2 ✓

197 Sportsmen Refreshing; and Loading the Game Cart, *aquatints in colours* 2 ✓

198 Pheasant Shooting, by R. Dodd; and Snipe Shooting, by C. Catton, after G. Morland, *in colours* 2 ✓

199 Stag Hunting, by Himely, after Wolstenholme, *in colours* 1 ✓

200 The Action between La Nymphe and La Cleopatre, by R. Dodd, *aquatints in colours*, the pair 2 ✓

201 Lord Howe's Victory, 1st June, 1794, by R. Dodd, the pair 2 ✓

202 Glorioso, Spanish Man of War, by J. Mynde, *coloured* 1 ✓

203 The Scene before Gibraltar, by J. Emes, after Jefferys; Victory of the Nile; and Battle of La Hogue, by Woollett, after West 3 ✓

204 Lord Nelson, by C. Turner, after Hoppner, *late impression* 1 ✓

ENGRAVINGS.

205 The Wayside Inn, after G. Morland, *modern etching*; Coaching and Sporting Subjects, etc. parcel m

206 Souvenirs de Geneve; Nemi; Loch Awe; and other views, after J. M. W. Turner; and other views 47 ✓

| | | |
|-----|---|----|
| 207 | Chelsea Hospital, by Vivares; Custom House, by Bowles; and other London Views, <i>mostly coloured</i> | 6 |
| 208 | Halte des Gardes Suisses; and Detachement de Cavalerie, by Le Bas, after Parrocel; and two others | 4 |
| 209 | The Fishery, by Woollett, after Wright; and other landscapes | 16 |
| 210 | Illustrations to the Adventures of Qui Hi; and The Dance of Death, after Rowlandson; and other caricatures | 68 |
| 211 | Admiral Parker's Action; and Lord Rodney's Action, by W. Byrne and Mazell, after Luny; La Terreur d'Albion, <i>aquatint in colours</i> ; and other naval and military prints | 15 |
| 212 | Four Views of the Battle of the Nile, by F. Chesham and W. Ellis | 4 |
| 213 | Battle of Trafalgar, by R. Cooper; Battle of the Nile, by D. Orme; portraits of Lord Nelson and other portraits | 12 |
| 214 | The Deserter, by W. Dickinson, after Bunbury; The Darling Boy; and The Mother's Favourite, by Vivares; and other fancy subjects | 8 |
| 215 | Girl and Pigs; and Girl and Calves, by W. Ward, after G. Morland, the pair, <i>printed in colours</i> | 2 |
| 216 | The Chase of the Roebuck, by H. Alken, after W. P. Hodges, <i>in colours</i> | 1 |
| 217 | The London Royal Mail, <i>lithographs</i> , a pair | 2 |
| 218 | Fishing subjects, caricatures, <i>aquatints in colours</i> , a pair | 2 |
| 219 | North Country Mails at the Peacock, Islington, by T. Sutherland, after J. Pollard; Mail Coach Changing Horses, after J. Pollard; and A Hunting Phaeton, by C. Hunt, after H. Alken, <i>modern impressions</i> | 3 |

DRAWINGS.

| | | |
|-----|--|----|
| 220 | Sporting Subjects and Landscapes, <i>in water colours and pencil</i> | 23 |
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DRAWING (FRAMED).

| | | |
|-----|---|---|
| 221 | Ealoe Castle, near Harwarden, by James Pearson, <i>in water colours</i> | 1 |
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The Property of G. Lowes Dickinson, Esq.,
of King's College, Cambridge.

ENGRAVINGS
(FRAMED).

AFTER SIR J. REYNOLDS.

| | | |
|-----|--|---|
| 3 | <i>The numbers quoted are from Chaloner Smith's Catalogue.</i> | |
| 5-5 | 222 | Cornelia and Her Children (Lady Cockburn), by C. Wilkin 1 |
| 7 | 223 | Georgiana, Duchess of Devonshire, by V. Green (C.S. 37) 1 |
| 4 | 224 | Miss Nelly O'Brien, by J. Watson (C.S. 107), second state 1 |
| 10 | 225 | Lady Stanhope, by J. Watson (C.S. 135), second state 1 |
| 2 2 | 226 | Anne, Viscountess Townshend, by V. Green (C.S. 132) 1 |
| 5-5 | 227 | Louis Philippe; Duke of Orleans, by J. R. Smith (C.S. 125), engraver's touched proof, inscription cut off, and resignation by T. Watson 2 |
| | 228 | Lord Heathfield, by R. Earlom, <i>proof before the title</i> 1 |

The Property of Miss Lowes Dickinson,
of 13a Hanover Terrace, W.

FRAMED.

AFTER SIR J. REYNOLDS.

| | | |
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| 4 | <i>The numbers quoted are from Chaloner Smith's Catalogue.</i> | |
| 210 | 229 | Hon. Mrs. Parker, by T. Watson 1 |
| 6 10 | 230 | Georgiana, Viscountess Spencer, by T. Watson 1 |
| 11 | 231 | Georgiana, Viscountess Spencer and Daughter, by J. Watson 1 |
| 8 | 232 | Augustus Keppel, by E. Fisher; General Kingsley, by R. Houston; Ugolino, by J. Dixon; and Pope Clement IX., by J. Hall, after Maratti 4 |
| 5-5 | 233 | Richard Barwell and Son, by W. Dickinson, cut; and Lord Richard Cavendish, by J. R. Smith 2 |
| 4 1 | 234 | Barbara, Countess of Coventry, by J. Watson 1 |
| 10 | 235 | Mrs. Collier, by J. Watson, <i>proof before letters</i> 1 |
| | 236 | Lady Catherine Pelham Clinton, by J. R. Smith 1 |

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|-----|--|---|-------|
| 237 | Lady Dashwood and Child, by C. H. Hodges, first state, with address of Chancery Lane, January 9, 1784, not mentioned by Chaloner Smith | 1 | 3 3 |
| 238 | Hon. Mrs. Damer, by J. R. Smith; and Lady Ann Dawson, by G. Purcelle | 2 | 3 |
| 239 | Lady Gertrude Fitzpatrick, by J. R. Smith | 1 | 5 |
| 240 | Lady Elizabeth Herbert and Son, by J. Dean | 1 | 3 15- |
| 241 | Hope Nursing Love (Theophila Palmer), by E. Fisher, <i>second state</i> | 1 | 6.10 |

The Property of a Lady of Title.

ENGRAVINGS.

| | | | |
|-------|---|---|------|
| 242 | The Death of Lord Nelson, by J. Heath, after B. West, <i>with the key plate</i> | 2 | 1 2. |
| 243 | The High Street, Oxford, by J. W. Edy, after Rev. J. Griffith, <i>aquatint in colours</i> | 1 | .210 |
| 244 | View of the Falls of Niagara, by J. W. Edy, after G. B. Fisher, <i>aquatint printed in colours</i> | 1 | 17 |
| ✓ 245 | Richmond from Twickenham Park, by C. Heath, after Hofland | 1 | 10 |
| 246 | St. Catharine et St. Anne, by Cazenave; and Têtes de Deux Apôtres, by Coqueret, both after Vanderwal, <i>printed in colours</i> | 2 | 11 |
| ✓ 247 | Two Hacks; and Two Hunters, by G. T. Stubbs, after G. Stubbs, the pair | 2 | 215 |
| ✓ 248 | Huntsman and Hound (Earl of Eglintoun), by G. T. Stubbs, after G. Stubbs | 1 | 2 5 |
| ✓ 249 | Fleur de Lis, by T. Lupton, after A. Cooper | 1 | .157 |
| ✓ 250 | Another impression of the same | 1 | 6 |
| ✓ 251 | Nathaniel Harrison, Manager of the Earths in the Sedgefield Country, by T. F. Ransom, after W. Nicholson | 1 | 11 |
| ✓ 252 | Another impression of the same | 1 | 4 |

The Property of a Gentleman.

ENGRAVINGS.

5
253 Fancy subjects, Topographical prints, drawings, etc. a large parcel

5
254 Line engravings by Drevet, Cochin, Bolswert, Vorsterman, and others, after Vandyck, Rubens, and other masters 19

12
255 A Barber's Shop, by J. Jones, after Bunbury; and other Fancy Subjects parcel

18
256 Rural Music, by T. Gaugain, after Westall; The Dead Soldier, by J. Heath, after Wright; and two others 4

14
257 Cipriani's Rudiments of Drawing; Minerva and the Muses; and Companion, after Cipriani, and other subjects, all by F. Bartolozzi 13

1 5
258 Views of Yarmouth; Bury St. Edmunds; Bristol, Dovedale, etc. a parcel

8
259 Views of Harrow, Edgware, and other Suburbs of London, aquatints, by W. Ellis (29); Survey of Northamptonshire, 1774, by J. Chapman; and other topographical prints 68

2, 10
260 The Cambridge Colleges, from The Cambridge University Almanacks, *two in proof state* 19 *Nu*

10
261 Canterbury; Exeter; Bristol; Gloucester; Bath; and other cathedrals, by J. Collins and other engravers 20 *O* *o*

18
262 Kenilworth Castle; Tinnmouth Castle; Fountain's Abbey; Kirkstall Abbey; and two views of York Cathedral, all by Vivares, after T. Smith and Barker 6

3, 6
263 The Set of Six Welsh Views, by Woollett, Mason, Elliott, Rooker, Byrne, and Canot, after R. Wilson 6

2, 5
264 Views in Switzerland, by Woollett, after W. Pars 5 *Nu*

4
265 Views in the Island of Jamaica, by Lerpiniere, Vivares, and Mason, after G. Robertson, the set of six 6 *Su*

6, 10
266 The Horse Guards; Scotland Yard; Cleveland Row; Covent Garden Piazza; St. Paul's, Covent Garden; and Blackfriars Bridge, by Rooker, after P. Sandby and Rooker 6 *A*

4
267 Views in Derbyshire, by J. Bluck, after Hofland and Barber, aquatints, the set of six in original wrapper 6

| | | | |
|-----|--|----|------|
| 268 | Beverley, by and after T. Malton; Salisbury Cathedral, after Grimm; and Norwich Cathedral, after B. Catton, by V. Green and F. Jukes, <i>aquatints</i> | 3 | 2 |
| 269 | Derby, by R. Reeve, after H. Moore, two views; Hatfield House, by Reeve, after Buckler; and Norwich Cathedral, by Sanders, <i>proof aquatints</i> | 4 | 1 |
| 270 | Ludlow Castle; Brampton Bryan Castle; Ragland Castle; Wigmore Castle; St. Augustine's Gate, Canterbury; and Wenlock Abbey, by V. Green and F. Jukes, after W. Hodges, Rooker, and Mayer, <i>aquatints</i> , the set of six | 6 | 1 |
| 271 | Warwick Castle, by P. Sandby, <i>aquatints</i> | 4 | 2 |
| 272 | THE CATHEDRALS OF ENGLAND, by Reeve, Lewis, and Jeakes, after J. Buckler, <i>aquatints</i> | 35 | 5 |
| 273 | Sketch of the Island of St. Helena, by Wallis, <i>aquatint in colours</i> ; Death of Captain Cook, by Bartolozzi, after Webber; and three others | 5 | 2 2 |
| 274 | A Scene from Tom Jones, by Woollett and Bartolozzi, after De Loutherbourg; and three others by Picot and Grignion, after De Loutherbourg and Barralet, <i>all in proof state</i> | 4 | 1 2. |
| 275 | Laurette and The Shepherdess of the Alps, by W. Byrne and Middiman, after De Loutherbourg, the pair | 2 | 1 1 |
| 276 | Pastoral Subjects, by P. Laurent, after De Loutherbourg and Deshayes | 4 | 2 5 |
| 277 | The Rural Cott; Cicero at his Villa; Solitude; and three others, after R. Wilson, G. Smith, and Claude Lorraine, all by W. Woollett | 6 | 1 |
| 278 | Angling; Coursing; Fox Hunting; Shooting; and other subjects, by W. Byrne, after T. Hearne, <i>one in proof state</i> | 11 | 7 |
| 279 | Les Pecheurs à la ligne; Vue des Alpes; Vue des Apennins; and four others, by Bertaud, Ouvrier, and others, after Vernet and Peters | 7 | 1 10 |
| 280 | Evening, by Byrne, after Both; Le Four a Chaux, by De Launay, after Loutherbourg; Nymphs Bathing, <i>proof</i> ; and The Storm, by Bartolozzi, after Barralet, and six other landscapes | 9 | 2 5 |
| 281 | Morning and Evening, by Byrne and Peake; Sun Rising and Sun Setting, by Canot and Mason, and other landscapes, all after Claude Lorraine | 10 | 10 |

2,10 282 Les Travaux de la Bergere; and Le Repos du Berger, by Charpentier, after Berghem; Alte Foraine, by Lempereur, after Lauterbourg; Les Plaisirs Flamands, by Daullé, after Teniers, and eight other landscapes 12

14 283 St. Agnes, after Zampieri, and four others, by R. Strange 5

18 284 Jeune Joueur d'Instrument, after Schalcken; L'Observateur Distrait, after Mieris, and two others, all by J. G. Wille 4

2,10 285 French line engravings from the pictures in the Le Brun Collection, etc. 41

2,10 286 L'Origine de la Peinture, by Ouvrier, after Schenau; La Sultane, by Beauvarlet, after Vanloo; and Susanne au Bain, by Porporati, after Santerre 3

10 287 Salvator Mundi, by A. Cardon, after C. Dolci, *printed in colours* 1

2 288 Boy and Pigs, by J. Wright; Dogs Fighting; Angling in a Mill Stream, and other subjects, after G. Morland, *soft ground etchings* 23

2,85 289 A Circassian Lady; and An African Turk, by P. M. Picot, the pair, *printed in colours* 2

1,85 290 Pharaoh's Daughter, by J. K. Sherwin, *printed in colours* 1

1,85 291 The Dance; and The Song, by Bartolozzi, after Bunbury, the pair, *proofs before letters* 2

2,85 292 Achilles Mourning the Death of Patroclus; and companion, by W. W. Ryland, after A. Kauffman, the pair, *in red* 2

2,16 293 Domestick Employment, by and after W. W. Ryland, *in red* 1

3 294 A Lady in a Turkish Dress, by W. W. Ryland, after A. Kauffman, *in red* 1

14 295 Juno borrowing the Cestus from Venus, by W. W. Ryland, after A. Kauffman, *etched letter proof, in red* 1

18 296 Nymphs Adorning the Statue of Priapus, by W. W. Ryland, *proof before the title, in red* 1

18 297 Cupid Asleep, by W. W. Ryland, after A. Kauffman, *proof before title, in red* 1

6 298 Cupid Bound, by W. W. Ryland, after A. Kauffman, *in red* 1

3,83 299 Girl with a Cup; and companion, by F. Bartolozzi, after Cipriani, *circles, in red, the pair* 2

| | | |
|-----|---|----|
| 300 | The Daughters of Guercino, after G. Da Cento; St. Cecilia; and a Turkish Lady, after Cipriani, all by F. Bartolozzi, <i>in red</i> | 3 |
| 301 | Girl with a Vase, by W. W. Ryland; Abelard and Eloisa, by Szorodouhoff, after A. Kauffman, and two others, by Bartolozzi, <i>in red</i> | 4 |
| 302 | The Songstress, after Bunbury, <i>proof before letters</i> ; Cupid, by Michel, after West, <i>open letter proof</i> ; Angelica and Medor; and Birth of Venus, by Facius | 4 |
| 303 | Concert, Ball, and other Tickets, by Bartolozzi, Haward, and Bond | 10 |
| 304 | The Daughters of Lady Diana Beauclerk, by F. Bartolozzi, after Lady D. Beauclerk | 1 |
| 305 | Angelica Kauffman, by F. Bartolozzi, after Sir J. Reynolds | 1 |
| 306 | Duchess of Devonshire, by F. Bartolozzi, after Nixon; and Duchess of Cumberland, by J. K. Sherwin, after Cosway | 2 |
| 307 | Duchess of Devonshire; Signora Rosalba, by F. Bartolozzi; and Mrs. Hartley | 3 |
| 308 | The Two Children of Duc de Bethune, and companion, by Beauvarlet and Melini, after Drouais, the pair | 2 |
| 309 | Mary Queen of Scots, by F. Bartolozzi, after Zucchero | 1 |
| 310 | Master Betty, by J. Heath, after Opie; Rubens, by Woollett, and other portraits | 18 |
| 311 | Sir Joshua Reynolds, <i>proof</i> ; Captain Cook; Earl of Chatham; William Woollett, and Frederick the Great, all by J. K. Sherwin | 5 |
| 312 | William Windham, by Say, after Hoppner; J. Meyer, by Pether, after Dance; Telemachus at the Court of Sparta, by T. Burke, after Kauffman, and three other mezzotints | 6 |
| 313 | Descartes; De la Mothe; J. B. Rousseau; Montaigne; and Crebillon, by Ficquet; Marie Antoinette, by Wartell, and two others | 8 |
| 314 | Cardinal Mazarin, by Nanteuil, after Van Mol; J. G. Wille, by Muller, and three other portraits | 5 |
| 315 | The Lady in Milton's Comus, by J. R. Smith, after Wright of Derby, <i>proof before letters</i> , presentation copy to Mrs. Beridge from the painter | 1 |

118

316 The Widow of an Indian Chief Watching the Arms of her Deceased Husband; and William and Margaret, both by J. R. Smith, after J. Wright 2

10 317 A Warrior, by W. Pether, after Giorgione; The Descent from the Cross, by W. Pether, after Volterra; and The Salutation, by V. Green, after Barocci 3

ENGRAVINGS.

718

The numbers quoted are from Chaloner Smith's Catalogue.

44

318 Miss Nancy Parsons, by R. Housman, after R. Renold 10

319 Joseph Wright, by J. Ward, after J. Wright (C.S. 36), second state, fine and with large margins 10

1570 320 Lord Apsley and Brother, by T. Watson, after N. Dance (C.S. 1), second state, fine and with large margins 9

910

321 Frances, Countess of Jersey, by T. Watson, after D. Gardner (C.S. 20), proof before the title, state not mentioned by Chaloner Smith 10

322 Palemon and Lavinia, by J. R. Smith, after W. Lawranson (C.S. 184) 1

312

323 Jonathan Swift, by Vanhaecken, after Markham (C.S. 16); 1A state, with date altered to 1741, and "London, printed for John Bowles at ye Black Horse in Cornhil." State not mentioned by Chaloner Smith 1

118

324 Marquis of Granby Relieving a Distressed Soldier, by R. Houston, after Penny (C.S. 49) 1

618

325 A Sclovonian Lady, by J. R. Smith, after Peters (C.S. 188) 12

615

326 Louisa, by R. Dunkarton, after Russell (C.S. 45), proof before the title 1

410

327 Maria, by T. Watson, after D. Gardner (C.S. 40), proof before title; and Eloisa, by T. Watson, after D. Gardner (C.S. 38), second state 2

10

328 Edward Wortley Montagu, by J. R. Smith, after Peters (C.S. 111), second state; and C. J. Fox, by W. Pether, after Nollekens (C.S. 15) 2

718

329 George II., by W. Dickinson, after R. E. Pine (C.S. 26), second state 1

42

330 Lord Nelson, by R. Earlom, after Sir W. Beechey (C.S. 30), second state 1

AFTER SIR J. REYNOLDS.

| | | | |
|-----|--|----|-------|
| 331 | Sir Joseph Banks, by W. Dickinson (C.S. 4), <i>second state</i> | 1 | 1870 |
| 332 | James Beattie, by J. Watson (C.S. 9) <i>second state</i> | 1 | 2 |
| 333 | EDMUND BURKE, by J. Watson (C.S. 20), <i>second state</i> | 1 | 11 10 |
| 334 | Hon. Richard Edgcumbe, by W. Dickinson (C.S. 18), <i>second state</i> | 1 | 17 |
| 335 | C. J. Fox, by J. Jones (C.S. 28), <i>second state</i> | 1 | 6 5 |
| 336 | David Garrick, by E. Fisher (C.S. 20), <i>second state</i> | 1 | 7 5 |
| 337 | David Garrick, by T. Watson (C.S. 16), <i>second state</i> | 1 | 15 |
| 338 | Thomas Newton, by T. Watson (C.S. 27), <i>second state</i> , and resignation by T. Watson | 2 | 8 |
| 339 | Duke of Portland, by J. Murphy (C.S. 13), <i>first state</i> | 1 | 6 10 |
| 340 | Richard Robinson, by J. R. Smith (C.S. 142), <i>second state</i> | 1 | 10 |
| 341 | Marquis of Rockingham, by W. Dickinson (C.S. under Fisher 52), <i>fourth state</i> | 1 | 1 6 |
| 342 | William Hayley, by J. Jacobe, after G. Romney (C.S. 4) | 1 | 3 10 |
| 343 | Francis Noel Clarke Mundy, after Reinagle; and George III., both by C. Turner | 2 | 16 |
| 344 | A. Durer: Man Playing the Bagpipes (B. 91); The Lady and the Cook; and The Flagellation | 3 | 1 |
| 345 | Etchings by S. Della Bella, Bega, W. Hollar, and other early masters | 40 | 115 |
| 346 | The Descent from the Cross, by Rembrandt (Hind 103); and Coppenol, after Rembrandt | 2 | 1 |
| 347 | Caricatures, after Bunbury; Portraits; Etchings, after Rembrandt, etc., mounted and loose in a scrapbook | 85 | 2 |

DRAWINGS.

| | | | |
|-----|--|----|---|
| 348 | South East View of Tickhill Church, Yorkshire, by J. Buckler, 1813, <i>in water colours</i> | 1 | 1 |
| 349 | A Girl's Head, French School, <i>in red and black chalk</i> | 1 | 7 |
| 350 | Plymouth Harbour; Warwick Castle, and other views; Fruit pieces, etc., <i>in water colours</i> | 23 | 6 |

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1870-19-0

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ENGRAVINGS from various sources, including the Properties of **Arthur Somerset, Esq., of Castle Goring, Worthing**; and of the **Earl of Ancaster, of Grimsthorpe, Bourne**,

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CATALOGUE

OF

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ENGRAVINGS.

| | | | |
|----|---|----|-----|
| 1 | Felicity, by F. Bartolozzi, after A. Kauffman, <i>open letter proof in red</i> ; and five other fancy subjects | 6 | / / |
| 2 | Tantalizing, by C. Knight, after Peters; Dorothea, by C. Knight, after Hoare; Marcella, by C. Knight, after Stothard; and two others | 5 | / / |
| 3 | Love in a Bottle, and Fountain of Love, by W. T. Fry, after A. Buck | 2 | . 8 |
| 4 | Lady Manners, by J. Condé, after Cosway; Lady Duncannon; Duchess of Rutland; and two others | 5 | 1 8 |
| 5 | Love and Fortune, and companion, by F. Bartolozzi, after Cipriani | 2 | / |
| 6 | Air, Earth, Fire and Water, by F. Bartolozzi, after Cipriani; the set of four | 4 | / . |
| 7 | Military Sketch Book, four plates <i>in colours</i> ; Officier des Cuirassiers; Officier des Guides de l'Empereur and Général de Division, by Levachez, after Vernet, <i>aquatints in colours</i> | 7 | 2 |
| 8 | Views of Toulon, by F. Jukes, after Captain Knight, <i>aquatints in colours</i> | 4 | 3 |
| 9 | Bal de la Bastille, by Le Cœur, after Desfontaines, <i>aquatints in colours</i> ; and others by Demarteau and Hurau, <i>soft ground etchings in red</i> | 7 | 6 |
| 10 | Children subjects, by Cochin and Lépicié, after Chardin; and others, after Watteau, Jeaurat; and others | 10 | 3 8 |

6
11 Children at Play, by F. Bartolozzi, *printed in colours* *✓je*

2
12 Miss Decamp, by Vendramini, after P. Jean; and Mrs. Goodall, by R. Laurie, *both printed in colours* *An*

2
13 The Children in the Wood, by J. Caldwell, after Reynolds *1 ✓A*

10
14 Paulo Purganti and his Wife, published by Carington Bowles, *mezzotint* *✓B*

10
15 Love's Last Shift; An Evening's Invitation; and Polly's Lamentation, published by C. Bowles and R. Sayer, *mezzotints* *3*

1
16 The Macaroni, by P. Dawe; A Morning Frolic, published by C. Bowles, *coloured*; and The Gypsie Fortune Teller, *mezzotints* *✓O* *3*

MEZZOTINT PORTRAITS.

The numbers quoted are from Chaloner Smith's Catalogue.

A. BLOOTELING.

6/8
17 Charles II. (C.S.h.); and Catharine, Queen of Charles II. (C.S.d.), the pair, fine *✓m* *2*

2/5
18 Charles, Earl of Derby (C.S.k.), *second slate* *1*

16
19 Louise, Duchess of Portsmouth (C.S.o.), *third slate*; and Abraham Symonds (C.S.r.), *second slate* *2*

5
20 William III. and Queen Mary, when Prince and Princess of Orange, after Lely, the pair *✓d* *2*

10
21 Madam Philadelphia Saunders, by A. Browne, after Lely (C.S. 33); Madam Jane Long, by R. Tompson (C.S. 26); and Madam Graham, by R. Tompson (C.S. 18) *✓m* *3*

3/5
22 Richard Viscount Molesworth, by J. Brooks, after A. Lee (C.S. 23) *✓d* *1*

2/1
23 Thomas Baron Dimsdale, by T. Burke (C.S. 3) *1Ch*

1/10
24 JONATHAN BELCHER, by J. Faber, after Philips (C.S. 29) *1Ch*

25 Mrs. Knight, by J. Faber, after Kneller (C.S. 210); and Oliver Cromwell, after Lely *✓d* *2*

26 George II., by W. Faithorne, after Fountain (C.S. 14), *third slate*; and Thomas Shadwell, by W. Faithorne, after Kerseboom (C.S. 36) *✓m* *2*

27 Mary Hope, by E. Fisher, after Reynolds (C.S. 31), *second slate* *✓f* *1*

| | | | |
|--------------|---|---|-----|
| 28 | Thomas Frye, by and after T. Frye (C.S. 6) | 1 | |
| 29 | Valentine Green, by V. Green, after Abbott (C.S. 57) | 1 | |
| 30 | Richard Perrott, by and after V. Green (C.S. 101), <i>first state</i> ; and Gregory Sharpe, by V. Green, after Crosse (C.S. 120), <i>second state</i> | 2 | |
| 31 | John Bunyan, by R. Houston, after Sadleir (C.S. 18); and Richard Pendrill, by R. Houston, after Zoust (C.S. 88), <i>fifth state</i> | 2 | 15 |
| 32 | George Whitefield, by J. Moore, after Jenkin (C.S. 1); Sir Joseph Mawbey, by J. Dixon, after Pine (C.S. 23); John Thomas, by R. Houston and William Pitt | 4 | 2 |
| 33 | Catharine, Queen of Charles II., by H. H. Quiter, after Lely | 1 | 11 |
| 34 | Mary, Princess of Orange, by W. Faithorne, after Vandyck (C.S. 27), <i>second state</i> | 1 | 12 |
| 35 | Sir Richard Steele, by I. Simon (C.S. 141), <i>second state</i> ; and James Harrington, by Marchi (C.S. 8) | 2 | 15 |
| 36 | William Congreve, by J. Smith, after Kneller (C.S. 54); Earl of Mulgrave, by J. Smith, after Kneller (C.S. 186), <i>third state</i> ; and Henry Worster, by J. Smith, after Murray (C.S. 282) | 3 | 3 |
| 37 | Lady Elizabeth Cromwell, by J. Smith, after Kneller (C.S. 68); and Miss Voss, by J. Smith, after Kneller (C.S. 261) | 2 | 15 |
| 38 | William Wycherley, by J. Smith, after Lely (C.S. 284), <i>second state</i> | 1 | 310 |
| 39 | Andrew Marvell, by J. R. Smith (C.S. 104) | 1 | 15 |
| W. VAILLANT. | | | |
| 40 | Charles II. as a child with large dog, after Vandyck | 1 | 14 |
| 41 | Prince Rupert, elbow on table, hand to head | 1 | 3.6 |
| 42 | W. Vaillant, seated, gown and cap | 1 | 1 |
| 43 | W. Vaillant, standing, hand to breast | 1 | 1.8 |
| 44 | Vaillant's Family | 1 | 1.5 |
| 45 | Full length of a lady, after Vandyck | 1 | 2 |
| 46 | Ellen Gwynn, by P. Van Bleeck, after Lely (C.S. 6) | 1 | 11 |
| 47 | William Anderson, by W. Ward, after Geddes (C.S. 3); Thomas Girtin, by S. W. Reynolds, after Opie; and Sir H. Fletcher, by Young | 3 | 210 |

4 48 Dr. Richard Busby, by J. Watson, after Riley (C.S. 22),
 second state 1/100

11/10 49 Frances, Duchess of Richmond, by T. Watson, after Lely
 (C.S. 5), *first state* 1/100

1/4 50 John, Earl of Bridgewater, after Claret, engraver unknown;
 and John, Earl of Rochester, by I. Beckett, after Vois
 (C.S. 7) 1/100

1/ 51 Miss White, Clear starcher to the Queen; and three other
 portraits 4/100

LINE PORTRAITS.

A. BLOOTELING.

1/2. 52 Edward, Earl of Sandwich; Thomas, Earl of Danby; Earl of
 Carlisle; and Earl of Sandwich 4/100

1/ 53 Lord Baltimore; Earl of Sandwich; Bishop Wilkins; and
 three others 6/100

4 54 Cornelius Van Tromp, after Lely 1/100

1/5 55 Duke of Monmouth, after Lely 1/100

578 56 Lord James and Lord Charles Beauclerk, sons of Nell Gwynn,
 the pair, *etchings* 2/100

1/4 57 Catharine, Queen of Charles II., by A. De Blois; James II.,
 by Gunst; Duke and Duchess of Somerset, by G. Vertue;
 and three others 7/100

W. J. DELFF.

1/12. 58 Sophia Hedwicia, Duchess of Brunswick, after Miereveldt 1/100

4/10 59 George, Duke of Buckingham, after Miereveldt 1/100

7 60 Charles I., after D. Mytens 1/100

3 61 Frederick and Elizabeth of Bohemia, after Miereveldt, the pair 2/100

4/5 62 Philip, Maurice, and Henry Frederick, Princes of Orange,
 William Louis, Ernest Casimir, and John Ernest, Counts
 of Nassau, riding in a group, after A. Vennius 1/100

2. 63 Henry IV. of France, by P. Firens, rare 1/100

26 64 Christian IV. of Denmark, by J. Muller 1/100

3 65 Antoine Barberin, by R. Nanteuil (Dumesnil, 28) 1

1 66 Henrietta Maria, after Van Dyck; and Johanna, Queen
 Castille, after Soutman, both by I Suyderhoef 2

1/100 67 Eleanor Gwynn, by G. Valck, after Lely 1/100

| | | | |
|----|---|----|-------|
| 68 | Henry, Duke of Gloucester, by C. Van Dalen, after Luttichuys; and Mary, Princess of Orange, by C. Van Queboren, after Van Dyck | 2 | 3 |
| 69 | Alexander, Earl of Moray, by P. Vander Banc, after Kneller; and Peter John Potemkin, by R. White, after Kneller | 2 | 1, 1 |
| 70 | Erasmus of Rotterdam, by A. Durer | 1 | 4 |
| 71 | J. De Momper, by A. Van Dyck, <i>fourth state</i> ; J. De Wael, by A. Van Dyck, <i>fifth state</i> ; J. De Momper, by Vorsterman; and W. de Vos, by Bolswert, both after Van Dyck | 4 | 1 |
| 72 | Paul Pontius, by P. Pontius, <i>third state</i> ; P. Snayers, by A. Stock; J. B. Barbé, by Bolswert; H. Van Baelen, by Dupont; and other portraits, all after Van Dyck | 16 | 2, 2 |
| 73 | William Shakespeare, by R. Cooper, <i>proof</i> ; Sir William Musgrave, by Facius, after Abbott; Sir H. Guldeford, by Bartolozzi, after Holbein, <i>in colours</i> , and three others | 6 | 3, 1 |
| 74 | Emma, by V. Green, after J. Boydell, <i>The Bubbler's Mirror</i> ; William Shakespeare, <i>proof</i> , and another <i>portrait, mezzotints</i> | 4 | 1, 12 |
| 75 | W. BLAKE; The Man Sweeping the Interpreter's Parlour | 1 | 6, 10 |
| 76 | W. Blake; Preludium, from "Europe"; Frontispiece to Songs of Experience; and another | 3 | 3 |

The Property of an Officer.

| | | | |
|------|--|----|-------|
| ✓ 77 | The Idle and Industrious Apprentices, by W. Hogarth, the set of twelve; Diana, by Ryley, after Watteau; portraits, caricatures, etc. | 21 | 1 |
| 78 | L'Eau and Le Feu, by A. Moreau, after Wexelberg, <i>aquatints in colours</i> | 2 | 1, 18 |
| 79 | The City of Algiers, by D. Havell, after C. Rumker, <i>aquatint in colours</i> | 1 | 1, 6 |
| 80 | Bay Horse Aaron, by and after T. Burford | 1 | 2 |
| 81 | The Mail Coach in a storm of snow, by G. Reeves; The Mail Coach in a flood, by F. Rosenbourg; and The Mail Coach in a drift of snow, by G. Reeves, all after J. Pollard, <i>coloured aquatints</i> | 3 | 1, 15 |
| 82 | Earl of Harewood, with hounds in background, by M. W. Gauci, after E. V. Eddis, <i>proof</i> | 1 | 6, 6 |

FRAMED.

55 Drawing the Cover and The Death, by R. G. Reeve, after H. Alken, *in colours* 10

311 The Sporting Sweep and Victorious Bunchelod, after H. Alken, *in colours* 10

15 Royal Hunt in Windsor Park and Companion, by M. Dubourg, after Pollard, the pair, *in colours* 2

32 The Hunt Dinner, after Alken; and The Four-in-Hand Club, Hyde Park, by Harris, after J. Pollard, *both in colours* 2

12 Barefoot and Doctor Syntax, by and after J. Pollard, *in colours* 2

571 The Edinburgh Royal Mail, by G. Hunt, after J. Pollard, *in colours* 1

. . The Country Girl at Home and The Country Girl in London, by M. C. Prestel, after G. Morland, the pair 2

30 La Cruche Cassée, by J. Massard, after Greuze 1

7 George III., by R. Houston, after Zoffany; and Catharine of Arragon, by Houbraken 2

12 The Horse Guards and St. Paul's, Covent Garden, by Rooker, after Sandby 2

The Property of Arthur Somerset, Esq.,
of Castle Goring, Worthing.

18 The Metropolitan Rifle Club; Pattern of Artillery Uniform; and Pattern of Rifle Uniform, by J. Harris, after H. Martens and O. Norie, *in colours* 3

218 English Men of War at anchor in a river, by Merigot, *aquatint in colours*; H.M.S. Serpent, by I. Thorne, after H. Sergeant, *lithograph*, and another 3

219 British and North American Royal Mail Steam Packets, by E. Duncan, after Huggins 1

211 Forcing the Passage of the Bocca Tigris, after W. Skinner, *lithographs* 2

211 Chatham, Plymouth, Portsmouth, Woolwich, Sheerness, and Deptford Dockyards, by P. C. Canot, after Cleveley and Milton 6

| | | |
|-----|--|----|
| 98 | Naval Expedition to the Havannah, 1762, by Canot and Mason, after Serres | 9 |
| 99 | Costume of the Royal Navy and Marines; and Portrait of William IV., by L. Mansion and St. Eschauzier, <i>litho-</i> <i>graphs in colours</i> | 12 |
| 100 | Trial of R.Y.S. brig Water Witch with H.M.S. Vernon, Donegal, Stag, and Snake, 5th Sept., 1832, by C. Rosen- berg, after Huggins, <i>aquatints in colours</i> , the pair | 2 |
| 101 | The Naval Attack on Sagone Bay, 1811, by R. and D. Havell, plates 1 and 2, <i>aquatints printed in colours</i> | 2 |

2571

The Property of the Earl of Ancaster, of Grimsthorpe, Bourne.

| | | |
|-----|--|---|
| 102 | Henry Compton, Bishop of London, by Beckett, after Riley; Allan Ramsay, by G. White, after Aikman; and seven other portraits | 9 |
| 103 | Hamlet Winstanley, after Winstanley; General Wade, after Van Diest; Mrs. Anastasia Robinson, after Vanderbank; and two others, all by J. Faber | 5 |
| 104 | Charles I., by W. Faithorne | 1 |
| 105 | Robert Earl of Oxford, after Kneller; Earl of Carbery, after Kneller; and Duchess of Montagu, after D'Agar, all by I. Simon. | 3 |
| 106 | Richard Lord Cobham, after Kneller; and James Earl of Carnarvon, after Dahl, both by I. Simon | 2 |
| 107 | Francis Cornaro, after D'Agar; and George Prince of Hesse, after T. Murray, both by J. Smith | 2 |
| 108 | Sir Richard Steele, after Richardson; and Henry Lord Dela- mere, after Kneller, both by J. Smith | 2 |
| 109 | James Belcher, by G. Clint, after C. Allingham | 1 |
| 110 | LIEUT.-COL. ERSKINE, by G. Dawe, after H. Raeburn | 1 |

Various Properties.

| | | |
|-----|---|---|
| 111 | Dancing Dogs and Guinea Pigs, by T. Gaugain, after G. Mor- land, the pair | 2 |
| 112 | A Shipwreck'd Sailor Boy; and A Sailor Boy's Return, by T. Gaugain, after W. R. Bigg, <i>proofs</i> , the pair | 2 |

13

113 A Lecture on the Orrery, by W. Pether, after J. Wright, *proof* 1 *done*

114 Military College, Chelsea; Post Office; Blue Coat School; Surrey Institution; Chelsea Hospital; and other London places, by Stadler, Bluck, and Sutherland, after Rowlandson and Pugin; *aquatints in colours* 51 *done*

4/10

115 View of the Adelphi, by B. Passerini; Sunderland Pier; Tynemouth; and North Shields, by and after W. Daniell, *in colours* 4 *done*

18

116 Strawberry Hill; Blenheim; Erith; Pangbourne; and other views on the Thames, by J. C. Stadler, after Farington, *in colours* 10 *done*

3/11

117 Margate with the arrival of the Hoy; and Margate from the Parade, by J. C. Stadler, after De Loutherbourg, *aquatints in colours* 2 *done*

5/12

118 Pulling up to Unskid, by J. Harris, after C. Henderson, *in colours*; and The Children of Charles I., by R. Strange, after Vandyck 2 *done*

12

119 A Party Angling; and The Angler's Repast, by A. Suntach, after G. Morland, the pair *printed in colours* 2 *done*

1/18

120 Josias Berault, by L. Gaultier, 1614; Claudius de Salmasia, by I. Suyderhoef; and other portraits by Sadeler, Pontius, etc. 15 *done*

110

121 Early live portraits: James I., Charles II., and others by Lombart, Hollar, etc. 35 *done*

2/8

122 Pierre Maissat, by P. Lombart, 1666, after C. Le Febvre *done*

123 Early line frontispieces, by Hondius and others, and other fancy subjects by early line masters 58 *done*

5/11

124 The Turbit and the Owl, by and after D. Wolstenholme, *in colours* 2 *done*

2/11

125 The Tribute Money and the Woman accused of Adultery, by Facius, after Dietricy—the pair, *printed in colours* 2 *done*

118

126 Tour to Hafod, by J. C. Stadler, after J. Smith, aquatints, fourteen of the set of fifteen, *bound in a volume* 14 *done*

111

127 Sappho, oval stipple engraving, *printed in colours*; Marlborough Family, by F. Bartolozzi, after Shelley, *proof*; Duke of Bedford, *proof*; and another 4 *done*

111

128 Fifty-four Views of Paris and Environs, by Martens, *aquatints, bound in a volume* 1 *done*

| | | | |
|-----|---|----|-----|
| 129 | Views of Edinburgh, London, Paris, Milan, etc., some coloured, <i>bound and loose in a scrap book</i> | 51 | 22 |
| 130 | A Picturesque Tour along the Rivers Ganges and Jumna, with twenty-four coloured aquatints, by Hunt and Sutherland | 1 | 4.5 |
| 131 | Plans and Views of Ornamental Domestic Buildings and Villa Architecture, by Robert Lugar; the views in aquatint, by M. Dubourg, in colours; in two volumes | 2 | 5.5 |
| 132 | Panorama of Constantinople and its Environs from Scutari, by Clark, after Pitman; aquatint in colours | 1 | 110 |
| 133 | Rome, by S. Rawle, aquatint in colours | 1 | |
| 134 | Skating; Carrier's Wagon; Farrier's Shed; Barrow Women and Green Cart, by and after J. A. Atkinson, aquatints in colours | 5 | 7.5 |
| 135 | Dover Pilot Boat; Launching a Dover Cutter; Rigged Lighter; Gravesend Boat; Getting up a Kedge Anchor; Fishermen and Sailors, by and after J. A. Atkinson; aquatints, in colours | 7 | 8 |
| 136 | Foot Guards; Highlanders; Life Guards; Light Dragoons; Troops Watering Horses; and Soldiers Drilling, by and after J. A. Atkinson, aquatints in colours | 6 | 15 |

ENGRAVINGS (FRAMED).

| | | | |
|-----|---|---|-----|
| 137 | Charles I., by R. Strange, after Vandyk | 1 | 2 |
| 138 | Lady Elizabeth Foster, by F. Bartolozzi, after Reynolds, in brown | 1 | 7 |
| 139 | The Freeing of Amoret, by F. Bartolozzi, after J. Opie, printed in colours | 1 | 3 |
| 140 | Mother and Child, by F. Bartolozzi, printed in colours | 1 | 210 |
| 141 | Cornelia, Mother of the Gracchi, by M. Bovi, after Titian, printed in colours | 1 | 3 |
| 142 | The Three Fine Arts, by F. Bartolozzi, after A. Kauffman, printed in colours | 1 | 110 |
| 143 | Duchess of Devonshire and Daughter, by G. Keating, after Sir J. Reynolds | 1 | 10 |
| 144 | Flight into Egypt, by F. Bartolozzi, after Maratti, printed in colours | 1 | |
| 145 | Virgil writing his Epitaph, by T. Burke, after A. Kauffman, printed in colours | 1 | 2 |

2 11
2 11
81
39
17 11
13 11
3 8
6 7 6

146 Prospero disarming Ferdinand, by F. Bartolozzi, after Burney, *printed in colours* 1 *Can*
147 Margaret of Anjou, by C. White, after Stothard, *printed in colours* 1 *Vandy*
148 MATERNAL AFFECTION, by T. Cheesman, after R. Westall, *printed in colours* 1 *Gill*
149 Lady Christine Reede Ginkel, by S. W. Reynolds, after R. Cosway, *printed in colours* 1 *Cle*
150 Aurora and Companion, oval stipple engravings, *printed in colours*, the pair 2
151 The Angelic Angler, published by Sayer & Bennett, *mezzo-tint* 1
152 The Farmer's Wife and the Raven, and Labourers, by and after G. Stubbs 2 *Ran*
153 The Morning Star, by H. Dawe, *printed in colours* 1 *Tin*
154 The First Steeple Chase on Record, by J. Harris, after H. Alken, set of four 4 *Pok*

SECOND DAY'S SALE.

ENGRAVINGS.

| | | | |
|-------|--|----|-------|
| ✓ 155 | Racing, Hunting and other Sporting subjects, by T. Burford, R. Houston, and H. Roberts, after J. Seymour, bound in a volume | 20 | 16 10 |
| ✓ 156 | NINETY-TWO ILLUSTRATIONS TO THE PLAYS OF SHAKESPEARE, published by J. and J. Boydell | 92 | 20 |
| ✓ 157 | Shakespearian Characters and Illustrations to the Canterbury Pilgrims, after J. H. Mortimer | 20 | 12 |
| ✓ 158 | Jachimo and Imogen, by F. Bartolozzi, after W. Martin; The Sorrows of Lady Alice, by and after H. Richter, and other fancy subjects | 18 | 1. 6 |
| ✓ 159 | Landscapes, by and after Claude Lorrain, Poussin, Chatelain, and others | 38 | 1 |
| ✓ 160 | Le Jeu de l'Oye, by Surugue, after Chardin; Dancers in the reign of William and Mary, by Gole, and four others | 6 | 9 |
| ✓ 161 | Music and Painting, by R. S. Marcuard, after Cipriani; A Circassian Lady, by Picot, in red, concert tickets; Subjects, after R. Cosway, etc. | 14 | 1 10 |
| ✓ 162 | The English and French Fleets off Mahon, 1756; The Shaftes- bury Election, the European Race, and other caricatures | 19 | 10 |
| ✓ 163 | The Four Seasons, by W. Hollar | 4 | 3 |
| ✓ 164 | The large and small plates of the Muffs and three plates and title to the Insects, by W. Hollar | 6 | 2 |
| ✓ 165 | Blase de Manfré; W. Hollar, B. Peeters, and eight engravings of ships, etc., by W. Hollar, and two other portraits | 13 | 1. 6 |
| ✓ 166 | Les Misères et les malheurs de la guerre, The Beggars, and three others, all by J. Callot, and portraits of Callot, by Bosse and M. Lasne | 27 | 215 |
| ✓ 167 | The Captive and three other subjects, by J. R. Smith, after G. Carter, <i>all in proof state</i> | 4 | 1. 12 |
| ✓ 168 | La Coquette du Village, by J. L. Anselin, after St. Quentin; and La Jeune Coquette, by Chevillet, after Raoulx | 2 | 3. 15 |
| ✓ 169 | The Politician, by Ryder, after S. Elmer; A. Coypel, by Duchange; Dr. Johnson and other portraits | 7 | 1 |

2. 5
170 William Joy, the English Samson, proof; James MacLean,
Foster Powell and other portraits of notoriety 55 *Bm*

171 The Brickdust Man, by J. Watson, after N. Hone; B. M.
Carew, by Faber, after Phelps; Jedidiah Buxton, by J.
Spilsbury, *proof*, and other portraits in mezzotint 10 *Jun*

18
172 Paul Jones, etching; Hannah Snell, by J. Faber, after Phelps;
Samuel McPherson and Thomas Brown, etc. 6 *Per*

173 John Pixley, by Faber, after Mory; John Sheppard, by G.
White, after Thornhill; and Jonathan Britain, by Parkinson,
proof 3 *Nas*

174 John Philips, by J. Faber, after Mercier; Margaret Patten, by
I. Cooper, and other mezzotint portraits of centenarians 5 *Im*

175 Hendrick, the great Sachem of the Mohawk Indians, line plate,
by E. Bakewell 1 *Af*

176 Peter Monamy, after Stubly; Philip Mercier, after Mercier;
and George Lambert, after Vanderbank, all by J. Faber 3 *Rm*

2. 8
177 James Figg, by J. Faber, after Ellys, and John Broughton 2 *Rm*

578
178 George Taylor, by A. Miller, and Buckhorse (John Smith) 2 *Ts*

2
179 January, February, March (2). April and August, published
by W. Belch, coloured; and Ferreting Rabbits 5 *Ch*

180 A Fishing Party, by C. Knight, after Westall 1 *B*

181 The Royal Academy, 1787, by P. A. Martini, after H.
Ramberg 1 *M*

182 Duck Shooting, Woodcock and Pheasant Shooting, Hare
Shooting and Coursing, by Catton, after Morland 4 *A*

28
183 VANDYKE AND MORELLI, by W. Say, after H. B. Chalon, *proofs*
before letters 2 *A*

110
184 The Merry Beaglers, by J. Harris, after H. Hall, *printed in*
colours 1 *H.*

110
185 Rutland Square, Dublin, by H. Brocas, after S. F. Brocas; and
College Green, Dublin, *both in colours* 2 *D*

1
186 Balloon Ascent and Fireworks, The Fair in Hyde Park, and The
Fleet on the Serpentine, by M. Dubourg, after Clark and
another, *all in colours* 4

110
187 Fox Hunting, by R. F., *in colours* 4

188 London Markets; Fish, Poultry, and Fruit, *aquatints*, *printed*
in colours 3

| | | |
|-------|--|---|
| 189 | A Lady and her children relieving a cottager, and Schoolboys giving charity to a blind man, by J. R. Smith, after W. Bigg, the pair, <i>in colours</i> | 2 |
| 190 | The Shepherdess, by B. Duterreau, after R. Westall, <i>printed in colours</i> | 1 |
| 191 | INSIDE AND OUTSIDE OF A COTTAGE IN BUCKINGHAMSHIRE, by C. Knight and H. Merke, after E. Orme, <i>printed in colours</i> , the pair | 2 |
| 192 | THE YOUNG SPORTSMAN, by Lundin, after D. Madan, <i>printed in colours</i> | 1 |
| 193 | SIDE BOX SKETCHES, by S. Alken, after T. Rowlandson, <i>printed in colours</i> | 1 |
| 194 | A SCOTTISH WEDDING, and READING OF A WILL, by C. Turner, after W. H. Lizars, <i>open letter proofs</i> , <i>printed in colours</i> , the pair | 2 |
| ✓ 195 | Sporting Meeting in the Highlands, Frontispiece to British Sports, and The Arabian, by J. Clark, after H. Alken, <i>all in colours</i> | 3 |
| 196 | Owling and The Earth Stopper, by J. Clark, after H. Alken, <i>in colours</i> | 2 |
| 197 | Drawing the Badger; A Match at the Badger, and Badger Catching, by J. Clark, after H. Alken, <i>in colours</i> | 3 |
| ✓ 198 | Spaniels and Water Spaniels, by J. Clark, after H. Alken, <i>in colours</i> | 2 |
| 199 | Pointers and Setters, by J. Clark, after H. Alken, <i>in colours</i> | 2 |
| 200 | Foxhounds; Terriers and Crab, by J. Clark, after H. Alken, <i>in colours</i> | 2 |
| ✓ 201 | Coursing, by J. Clark, after H. Alken, <i>in colours</i> , the pair | 2 |
| ✓ 202 | Bull Baiting, a pair, and Bear Baiting, by J. Clark, after H. Alken, <i>in colours</i> | 3 |
| 202A | WARREN HASTINGS, by T. Watson, after Sir J. Reynolds, <i>with large margins</i> | 1 |

ENGRAVINGS
(FRAMED).

| | | |
|-------|---|---|
| 203 | Lady Milner, by W. Henderson, after G. Romney, <i>signed artist's proof</i> | 1 |
| ✓ 204 | Mrs. Cuthbert, by J. B. Pratt, after Sir T. Lawrence | 1 |
| ✓ 205 | Miss Foster, by J. B. Pratt, <i>signed artist's proof</i> | 1 |

210

206 Duchess of Gloucester, by J. B. Pratt, *signed artist's proof* 1 *dmn*

2. 5

207 Lady Hamilton, by J. B. Pratt, *signed artist's proof* 1

1210

208 Lady Hamilton as a Bacchante, by T. G. Appleton, after G. Romney, *signed artist's proof* 1 *Vn*

3. 11

209 Mrs. Bankes, by Scott Bridgewater, *signed artist's proof* 1 *Ns*

S. COUSINS.

2

210 A Message from the Sea, after H. Howard, *signed proof* 1 *Cd*

4. 15

211 Playmates, after Merle, *signed artist's proof* 1 *Cm*

11

212 Georgiana, Duchess of Devonshire, after Sir J. Reynolds, *signed artist's proof* 1 *Vn*

9

213 The Age of Innocence, after Sir J. Reynolds, *signed artist's proof* 1

10. 70

214 Miss Penelope Boothby, after Sir J. Reynolds, *signed artist's proof* 1

4. 10

215 Sylvia, Lady Ann Fitzpatrick, after Sir J. Reynolds, *signed artist's proof* 1 *H*

2

216 Collina, Lady Gertrude Fitzpatrick, after Sir J. Reynolds, *signed artist's proof* 1 *Al*

10. 70

217 Hon. Anne Bingham, after Sir J. Reynolds, *signed artist's proof* 1 *Vn*

53

218 Mrs. Braddyll, after Sir J. Reynolds, *signed artist's proof* 1

2

219 Muscipula, after Sir J. Reynolds, *signed artist's proof* 1 *N*

9. 10

220 Lady Lyndhurst, after Sir T. Lawrence, *proof* 1 *Bm*

7

221 Mrs. Wolff, after Sir T. Lawrence, *proof* 1 *W*

15. 71

222 The Young Dauphin, after Grenze, *signed proof* 1 *Vn*

1

223 Zeyra, after Lord Leighton, *signed proof* 1 *h*

2

224 Napoleon, by J. J. Frey, *lithograph* 1 *J*

15

225 L'Accord Parfait; Les Petits Parrains; Oui ou Non; Les Delices de la Maternite; and Le Seigneur chez son fermier, after Morceau le Jeune 5 *P*

J. M. WHISTLER.

226 Black Lion Wharf (Wedmore, 40) 1 *h*

DRAWINGS.

IN THE PORTFOLIO.

J. M. W. TURNER.

227 Bouneville Savoy (Liber Studiorum, No. 64), *pen and sepia* 1 *Pr*

CLARKSON STANSFIELD.

228 Canal Scene in Holland; and one other (2) 12

SIR ALFRED EAST, R.A.

229 An Autumn Sketch, *pastel*, 7 in. by 10 in.

W. BISCOMBE GARDNER.

230 The old Cottage, Kamslye Farm, Tunbridge Wells, *water colour*, 10 $\frac{1}{4}$ in. by 8 $\frac{1}{2}$ in. 35

231 View in Sussex, *water colour*, 8 $\frac{3}{4}$ in. by 7 $\frac{1}{2}$ in. 11

BARRETT.

232 Landscape with river and cattle, *water colour*, 16 $\frac{3}{4}$ in. by 23 in. 6

JOHN PARRY.

233 Sketch of Paganini at his first appearance in London, 1831, *black crayon on bluish-grey paper* 2.5

W. H. J. BOOT.

234 View of a Cottage in Landscape with sheep; and two others by the same artist (3) 6

T. LEECH, 1849.

235 Portrait Sketch of W. M. Thackeray, *coloured chalk on grey paper*, *Challoner Smith Collection*; also four Varnished Sporting prints, after Herring, *unframed* (5) 58

236 Brighton from the Fish Market; and The Fish Market, *pencil drawings* 2

237 Edmund Kean with his pet lion; and Juvenile Theatricals, by Robert Cruikshank, 1855; *water-colour drawings*, and visiting card and autograph letter of the artist (4)

238 Turkish Cavalry and Infantry, by Alken, *in water colours*, the pair 2

239 The Old Bean, by Rowlandson, *in water colours* 1

240 Mendoza's Academy, by Rowlandson, *in water colours* 1

241 The Pretended Connoisseur, *in sepia* 1

JOHN LEECH.

242 Thirteen Sketches for Punch, etc., *in bound volume* 13

243 Strasbourg, by Prout; Adam and Eve, by R. Westall; Dartmouth, by Edridge, and other subjects, *pencil drawings*; Two Landscapes and A Market Place, by C. W. Cleennell, and other views and subjects, *in water colours, mounted in an album* 34

244 An Old Abbey, by T. Hearne; St. Mary's, Taunton, by H. Edridge; A Fleet at Anchor, by Chambers; An Old Woman Seated Over a Fire, by M. E. Cotman, 1834, and other views and fancy subjects, by P. Sheppard, R. Westall, and other artists, *in water colours and pencil, mounted in an album* 44

245 Nebuchadnezzar, by Tintoretto, chalk and wash drawing from the Reynolds and West collections 1

246 Landscape, by R. Wilson; Ullswater, by Wright, of Derby; Views of Edinburgh and Inverness, pen and pencil drawings; Views, Book Illustrations, etc., *in water colours* 1

247 Book Illustrations, by Stothard and Heath; Earl of Chesterfield, by F. Bartolozzi; Pen and Ink Sketches, by Wilkie, etc. 17

248 River Scene, by J. M. W. Turner, *in pen and ink* 1

249 Trying on the Ball Dress, by John Leech, *pencil drawing* 1

250 Landscape, near Rome, by R. Wilson, *pencil drawing*, and other drawings and engravings 6

251 J. Marinus, Belgian painter, by Felicien Rops, *chalk drawing* 1

ENGRAVINGS.

252 Queen Victoria, Prince Albert, The Arrival at Kingstown, and The Hop Garden, Baxter oil colour prints 4

253 John, Duke of Marlborough, by J. Faber, after Kneller; Michael Faraday, by S. Cousins, after Pickersgill, and four others 6

254 Bound volume of various drawings

255 Twenty-four various drawings 24

DRAWINGS.

(FRAMED).

256 Edward the Confessor's Shrine, Westminster Abbey, by A. B. Bamford, *in water colours* 1

EDGAR VARLEY, 1878.

257 Landscape with cottage by a stream, *water colour*, size $8\frac{3}{4}$ in. by $6\frac{1}{2}$ in. 1

SIR ALFRED EAST, R.A.

258 Landscape with river and swans, *water colour*, size $13\frac{3}{4}$ in. by $20\frac{1}{4}$ in. 1

KATE GREENAWAY.

259 Children at Play, *water colour*, size $8\frac{1}{2}$ in. by 13 in. 1 10

CLAUDE.

260 Landscape with trees and a river, *sepia*, size $6\frac{1}{4}$ in. by $9\frac{1}{4}$ in. 1 5 5

HUGH THOMSON.

261 Eight drawings for illustrations in four frames 8 5

SIR JOHN TENNIEL.

262 Study for Costume for Shylock, with autograph letter and pencil drawing; Danté, by Sir F. Leighton 2 5 5

PHIL MAY.

263 Pen and Ink Drawing and five others, by Brown 6 3

G. DU MAURIER.

264 Drawing for "Punch" and four by C. Green, one Cruikshank, and two others (in six frames) 8 3 10

G. B. PIRANESI.

265 Three Studies of Architecture in one frame 3 22 1

A. HUGHES.

266 Portrait of D. G. Rosetti, *water colour*, and Portrait of a Young Gentleman, by H. Edridge, and Portrait of a Lady, by Cosway 3 4 10

GUARDI.

267 Interior with figures—Farmstead, by Waterloo, and one other, by Birket Foster 3 8 3

DAVID COX.

268 Sand Dunes 3 15

S. PROUT.

269 Church of St. Pierre (with the engraving) and Peasant Girl at a Spring, by William Mulready 3 3 10

J. SYER.

270 Four Small Water-colour Drawings and seven others (unframed) 11 10

CLENNELL.

271 Travellers outside an Inn, *water colour*, size 13 in. by 16 in. 10

DAVID COX.

272 Eight Water-colour Sketches of Landscapes and 8 Aquatints, after the same (unframed) 16 10

The Property of a Gentleman.

TENIERS.

310

273 Interior with several figures smoking and drinking, *on copper*, *frame*
size $9\frac{1}{2}$ in. by 7 in.

2. 5

ENGLISH SCHOOL.

274 Portrait of an Actor, *canvas*, size $13\frac{1}{2}$ in. by $10\frac{1}{2}$ in. *frame*

8

DRAWINGS.

BONNINGTON.

3. 5

275 On the French Coast, Penrhyn Castle, by H. Gastineau, and *frame*
one other *3*

4

W. J. MULLER.

276 Evening in Lycia; and on the Dorset coast, by E. Duncan *2 frame*

870

TH. ROUSSEAU.

277 Outskirts of a City, *pen and sepia* *frame*

SAPPORTICO DI ST. ANTONIO.

575

278 Street scene in Venice, and two others *3 frame*

710

T. B. HARDY.

279 Marine View, and one other, by Cox *2 frame*

BIRKET FOSTER, 1864.

280 In Time of Spring, size $12\frac{3}{4}$ in. by 11 in. *frame*

RICHARD WESTALL, R.A.

281 Design for a Frontispiece, Self-Knowledge, Part II., *water colour*; Pencil drawing, by Rosa Bonheur; and Pastel
Portrait of Lady *3 frame*

282 Set of four Aquatints in colour, by A. Atkinson: The Poet; The Miser; The Virtuoso; and The Hypochondriac, *four in one frame* *3 frame*

Various Properties.

OIL PAINTINGS.

POIN DESTRE.

| | | | |
|-----|---|------------------------------|------|
| 283 | { Head of a Lion Painted on Glass | ENGLISH SCHOOL. | 2. 5 |
| 285 | Landscape, with Water Mills and running stream, <i>panel</i> , size 14 in. by 19 in. | MILDRED A. BUTLER, A.R.W.S. | 2 |
| 286 | The Red Chimney, <i>drawing</i> | CHARLES CATTERMOLE. | 10 |
| 287 | The Interview, <i>drawing</i> | T. R. MILES, N.B.A. | 2 |
| 288 | Morning, Teart Port, Guernsey, size 24 in. by 42 in. | ALKIN. | 7 |
| 289 | Set of 4 Sporting Subjects, <i>on panels</i> , 9 in. by 10 in. | ARTHUR J. ELSLEY. | 4 |
| 290 | A Dead Heat, <i>canvas</i> , 38 in. by 24 in. | SIR THOS. GAINSBOROUGH. | 7 |
| 291 | Portrait of Mrs. Bellinger Brodie, Daughter of Benjamin Collins, Esq., of Milford, Salisbury, married in 1775 to the Rev. Peter Bellinger Brodie, Rector of Winteslow, Wilts, size 29 in. by 24 in. | | 130 |
| 292 | Portrait of the Artist in Black Coat and White Necktie, <i>canvas</i> , 29½ in. by 24½ in. | SIR THOMAS LAWRENCE (AFTER). | 14 |
| 293 | Men of War in full sail, <i>canvas</i> , 22 in. by 29½ in. | ENGLISH SCHOOL. | 7 |
| 294 | Portrait of a Lady in White Dress, <i>canvas</i> , 29½ in. by 24½ in. | SCHOOL OF KNELLER. | 210 |
| 295 | A Lady with three children (Grisaille), <i>on panel</i> , size 15½ in. by 11¾ in. | VANDYCK. | 17 |
| 296 | Allegorical Subject, <i>on canvas</i> , size 17½ in. by 13 in. | EARLY ENGLISH. | 9 |
| 297 | Landscape with two figures in foreground; a Lake with boat and figures in middle distance; trees and mansions in background, 36 in. by 52 in. | | 1 |

VAN DER MEULEN.

298 Landscape with figures and Horsemen approaching a river, in foreground; buildings and hills in background, 28 in. by 36 in.

GEORGE BARRETT.

299 Landscape with Castle on hill, 24 in. by 33 in.

GEORGE BARRETT.

300 River Scene with men fishing, *a pair*, 17 in. by 23 in. 2

BERGHEM.

301 Landscape with Shepherdess, Cattle and Sheep, 12 in. by 15 i 10

ALFRED EAST, R.A.

302 Landscape and Waterfall, 14 in. by 10 in.
"To my friend Paul Beran."

T. CRESWICK, R.A.

303 View of Marine Parade, Paignton, Devon, engraved by E. Finden in Ports and Harbours of Great Britain, *panel*, 13 in. by 10 in. Pn

EARLY ENGLISH.

304 Portrait of Lady in brown dress and lace collar, 24 in. by 20 in.

COPELEY FIELDING, 1848.

305 Kilchurn Castle, Lock Awe, 18 in. by 24 in. Crn

REV. W. PETERS.

306 Full-length Portrait of a Lady in white dress, standing by a column, 44 in. by 34 in. 12

The Property of Col. Hargreaves,
of Seio House, Putney Heath.

H. ALKEN.

307 The Exeter Coach, *canvas*, size 14 in. by 24½ in.
308 Finding the Scent and Well Away, *a pair*, *canvas*, size 12½ in. by 16½ in. 2

B. MARSHALL.

309 Huntsmen and Hounds, *a pair*, *canvas*, size 19 in. by 28½ in. 2

ABRAHAM COOPER, R.A.

310 Pheasant Shooting, *canvas*, size 21½ in. by 29½ in. 12

ARTHUR A. DAVIS.

311 The Road to the Covert, A Sharp Burst, A Tight Corner, and Out of Reach, size $14\frac{1}{2}$ in. by 10 in. 4
 25

312 Tally-ho Away, The Last Struggle, and A Clinking Double, size 10 in. by $14\frac{1}{2}$ in. 3

The Property of an Officer.

CUYP.

313 A Battle Scene, *canvas*, size $27\frac{1}{4}$ in. by 40 in. 8

ITALIAN SCHOOL.

314 An Apostle, *canvas*, size $26\frac{1}{2}$ in. by $19\frac{1}{2}$ in. 3

GEORGE MORLAND.

315 Farmyard Friends, *canvas*, size $13\frac{1}{2}$ in. by $17\frac{1}{4}$ in. 2

316 Shepherds, *panel*, size 10 in. by $12\frac{1}{4}$ in. 1

CONSTABLE.

317 The Windmill, *canvas*, size $18\frac{1}{4}$ in. by $23\frac{3}{4}$ in. 3

318 Dedham Mill, *canvas*, size $9\frac{1}{2}$ in. by $11\frac{3}{4}$ in. 1

TH. DE BOCH.

319 Landscape Sketch, size 10 in. by 13 in. 1

The Property of a Gentleman.

BREUGHEL.

320 Classical Landscape with buildings and Figures in the Fore-ground, *on copper*, size $16\frac{1}{2}$ in. by 27 in. 7

SPANISH SCHOOL.

321 Isabella de Bourbon, wife of Philip IV., *on canvas*, size 15 in. by 11 in. 12

ITALIAN SCHOOL.

322 Italian Landscape with Man Driving Cattle and Sheep, size 19 in. by $23\frac{1}{4}$ in., and Seascape by Van de Velde, size $10\frac{1}{4}$ in. by $15\frac{3}{4}$ in. 4

A. BROWER.

323 Two Men Smoking and Drinking, size $6\frac{3}{4}$ in. by $6\frac{3}{4}$ in., and a Hunting Party outside an Inn, by Wouverman 2

FRENCH SCHOOL.

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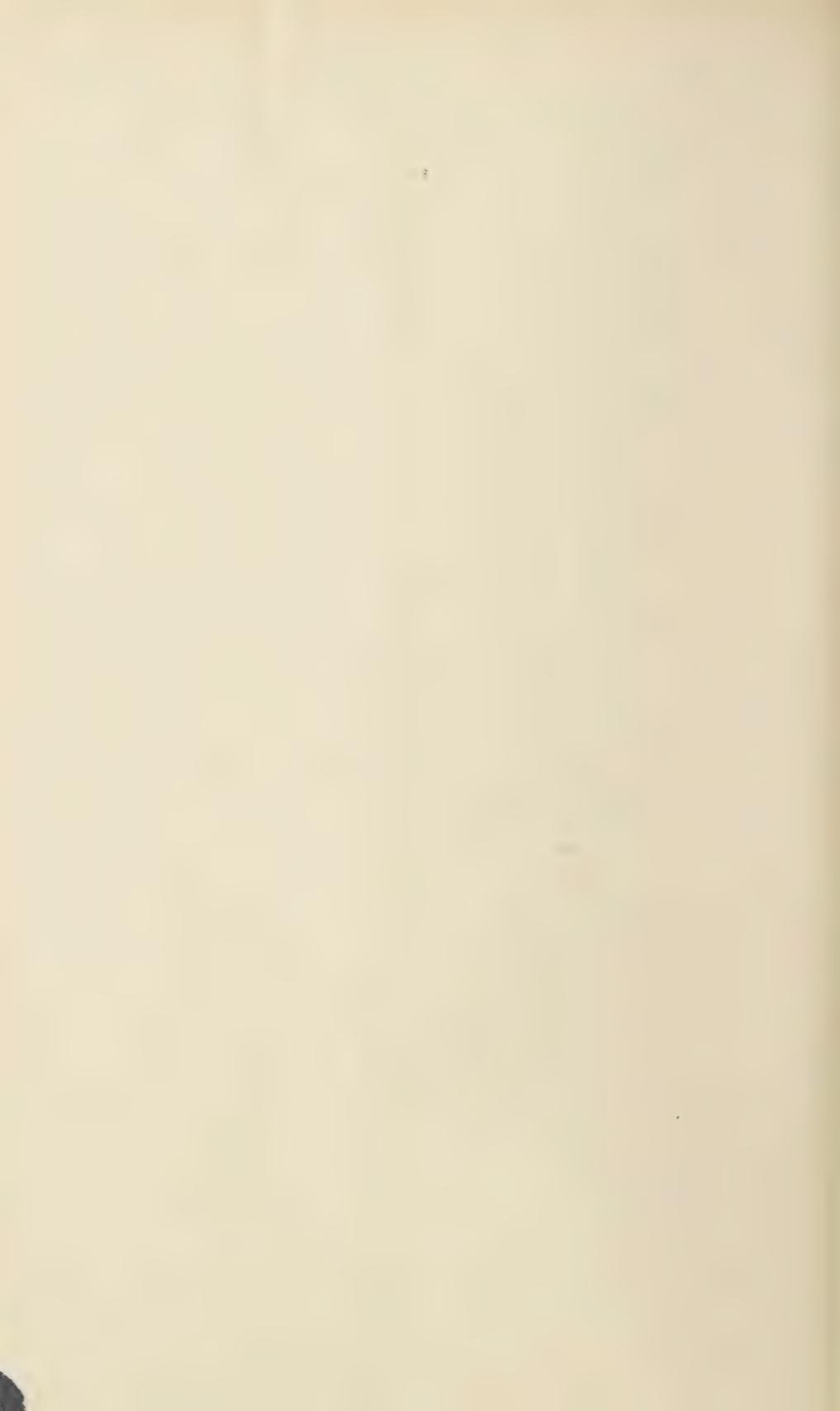
SOTHEBY, WILKINSON & HODGE
34 & 35, NEW BOND STREET, W. (1)

CATALOGUE
OF
A VALUABLE COLLECTION
OF
JAPANESE COLOUR PRINTS

Days of Sale.

FIRST DAY ... Thursday, 3rd July ... Lots 1 to 190
SECOND DAY ... Friday, 4th July ... Lots 191 to 374

1919.



CATALOGUE
OF
A VALUABLE COLLECTION OF
JAPANESE COLOUR PRINTS

representative of most of the early artists down to 1800, and including HOKUSAI and HIROSHIGE,

THE PROPERTY OF

A WELL-KNOWN COLLECTOR.

FIRST DAY'S SALE.

PRINTS BY HARUNOBU, KORYŪSAI, SHUNSHŌ, KIYOMITSU, KIYONAGA, SHUNCHŌ,
SHUNZAN, UTAMARO, SHIGEMASA, MASANOBU, YEISHI, TOYOKUNI, AND OTHERS.

IMPORTANT AND FINE SETS BY HOKUSAI, INCLUDING
FUGAKU SAN-JŪ ROK'KEI AND HYAKUNIN ISSHU UBAGA ETOKI;
THE SET OF KISOKAIDŌ, BY YEISEN AND HIROSHIGE,
WITH DUPLICATES IN VARIOUS STATES.

SECOND DAY'S SALE.

A CONTINUATION OF THE KISOKAIDŌ SET;
OTHER HIROSHIGE SETS, AS NANIWA MEISHO, KYŌTO MEISHO, ŌMI HAKKEI, ETC.
AND THE CHIEF TRPTYCHS OF HIROSHIGE.

Another Property,

INCLUDING PRINTS BY THE CHIEF UKIYO ARTISTS;
TRPTYCHS BY UTAMARO, TOYOKUNI AND OTHERS;
ETC.

WHICH WILL BE SOLD BY AUCTION,
BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,
AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W.(1)

On THURSDAY, the 3rd of JULY, 1919, and following Day,
AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR. CATALOGUES MAY BE HAD.

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CONDITIONS OF SALE.

- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s.; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. Every lot will be sold with all faults and errors of description, and will on no account be returnable.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited; and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

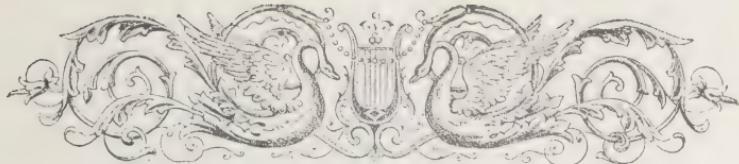
SOTHEBY, WILKINSON & HODGE,

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CATALOGUE
OF
A VALUABLE COLLECTION OF
JAPANESE COLOUR PRINTS
THE PROPERTY OF
A WELL-KNOWN COLLECTOR.

FIRST DAY'S SALE.

HARUNOBU (Suzuki), d. 1770.

LOT 1 **Noji no Tamagawa**: A Girl in light summer costume, partly transparent, stooping beside the river and pointing out to another who stands beside her with a fan, the reflection of the moon under a HAGI bush; *large size, almost square, one of a set of "The Six Tama Rivers," without signature*

2 **Ide no Tamagawa**: A Lady wading through the stream assisted by a young woman holding her hand, and another young woman behind holding up the long ends of her sleeves; *large size, almost square, one of the same set as the foregoing, without signature*

3 "**Flower Month**," i.e. April: A Young Man disguised as a KOMOSŌ with basket head-gear and bamboo clarinet secretly visiting two young girls, whose heads appear behind a barred window. An exquisite piece of soft colouring; the opaque cream of the man's robe gaufréd to give the effect of crêpe, with rich black girdle and under side of the robe make a startling figure on the sunlit grass of yellowish green, with a slatey blue stream beside it; *large size, almost square, with poem in the clouds; one of a set FUZOKU SHIKI KASEN, "Social Customs of the Four Seasons," this for the intercalary month of April; signed SUZUKI HARUNOBU*

published 1770

4 **Komatsu Bikī**, "Picking young Pines" for the New Year Festival.
A Young Lady standing under an old spreading pine watching her maid pulling up young growths on the hill side; the maid wears a sage green KIMONO decorated with plum blossom, and the young lady a wine-coloured robe, the long sleeves of which bear maple leaves, the under skirts of each left white; *large size, almost square, with poem in the background*; signed SUZUKI HARUNOBU, best period, c. 1766-1770

5 **The Tea House, Mota-ya**: A Young Man wearing the hat of a KOMOSŌ, which conceals his features, and playing the clarionet, is standing by the ENGAWA of the house where there is a shallow pan of water which reflects his face, and reveals his identity to a courtesan standing by a reeded blind; the white crêpe robe of the man rendered by gauffrage; *large size, almost square, without text*; signed SUZUKI HARUNOBU

6 **Hashirakake**: IDE NO TAMAGAWA. A Lady wading through the stream assisted by her maid holding her hand; inset a portrait of a poet in a square frame; signed HARUNOBU

7 **Hashirakake**: KAYOI KOMACHI. A Young Girl seated on the ENGAWA in front of a house and a woman holding a pipe standing talking to her; inset a poem in a square frame; signed HARUNOBU

8 **Hashirakake**: AN OIRAN, full-length, passing to the right, looking down at the little KAMURO on her right side; signed HARUNOBU

9 **Hashirakake**: O FUJI standing by the ENGAWA of her father's house, MOTOYANAGI-YA. "The House of 1000 Willows," holding a fan in her right hand, and fixing a hair-pin with her other hand; signed SUZUKI HARUNOBU

KORYUSAI (Isoda), 1720-c. 1782.

10 "Music": A Girl seated beside a screen in a house looking on to a garden, playing the KOTO, and an OIRAN standing in front of her; *medium size, almost square*; one of a set FŪRYŪ KIN-GO-SHO-GWA, "Refined Four Accomplishments," i.e., Music, Games, Writing and Drawing; signed KORYŪSAI

11 **Hashirakake**: YOSHITSUNE SERENADING JORURI HIME, an UKIYOYE analogue. A Youth standing outside a gate in a fence playing the flute, a lady in the house seated by a KOTO, and her maid going to the gate with a lantern; signed KORYŪSAI

12 **Hashirakake**: YUKIMASU OF TSURU-YA with her KAMURO in front of her walking along near where a great fire alarm tower rises out of the lower mist; signed KORYŪSAI

13 **Hashirakake**: An OIRAN as CHŌKWARŌ holding up a gourd from which a magical horse is galloping, and a youth beside her as TEKKAI, exhaling his spirit which has mounted on the horse; signed KORYUSAI

14 **Hashirakake:** THE TEA HOUSE ICHIRIKI, the Letter Reading Scene in the 7th act of CHŪSHINGURA, Yuranosuke standing on the ENGAWA reading the letter by the light of a lantern suspended from a pine tree, Okaru reading it from the balcony by means of a folding pocket mirror, and the spy Kudayu reading the end of the scroll under the flooring ; *signed* KORYŪSAI

SHUNSHŌ (Katsukawa), 1724–1792.

15 **Hashirakake:** SHŌKI in graded black and white threatening with a sword an ONI in red and yellow, which he holds by the wrists ; *signed* KATSUKAWA SHUNSHŌ

KIYOMITSU (Torii), 1735–1785.

16 **Hashirakake :** BANDŌ HIKOSABURŌ as a KOMOSŌ standing, looking sorrowfully down at his basket hat ; *signed* TORII KIYOMITSU

KIYONAGA (Torii), 1752–1813.

17 **A Tea House on the Sea Shore,** with Fuji seen through the opening. Seated on a bench a lady who is taking off her travelling hat and talking to a woman leaning against the pole of her KAGO, while another woman with a fan stands in the centre ; *full size, upright* ; *signed* KIYONAGA

17A **Two Tanzaku** on an undivided sheet, *one of a series of four* FŪRYŪ YEDO HAKKEI, “Eight Refined Views of Yedo.” “Shinagawa,” A Girl seated looking out of window on the Bay of Yedo and another standing beside her ; and “Masusaki,” A Girl crossing a plank bridge, by a lantern ; *signed* KIYONAGA

18 **Hashirakake :** A Woman standing on a landing stage beside a canal, holding her paper handkerchiefs up to her cheek, and a man standing in a boat beside it looking up and speaking to her ; *signed* KIYONAGA

SHUNCHŌ (Katsukawa), *worked c. 1770–1790.*

19 **The First Month :** A Woman standing and her maid kneeling on the door step, and a boy standing before them holding two fish and blowing on his fingers to warm them ; *half block size; from a set* FŪZOKU JŪ-NI KEI, “Customs of the Twelve Months” ; *signed* SHUNCHŌ

20 **The Fifth Month :** A Woman on her knees putting a coat on to a baby boy, and a servant kneeling before a SAMEŌ filled with folded papers for presents ; *one of the same set as the foregoing* ; *signed* SHUNCHŌ

21 **The Seventh Month:** A Woman standing beside the door in a garden fence directing her maid kneeling before a basket of clams over which a man is stooping measuring some out; *one of the same set as the foregoing; signed SHUNCHŌ*

22 **Interior of the Ladies' Apartments** in a nobleman's YASHIKI. Triptych. A Group of twelve ladies, young girls, and servants disposed about the scene, one carrying in a dish of shell fish, another bearing branches of cherry-blossom for flower arrangement, others looking out on to a garden with a lake and flowering cherry-trees, and at the corner of another block of buildings across the garden a man standing on the ENGAWA looking across; *full-size, upright; signed SHUNCHŌ; sealed CHŪRIN*
** * * A fine and important triptych.*

23 **The First Month**, 1st day: Nanakoshi of Ōgi-ya on promenade, passing to the left, her KAMURO on each side of her, one carrying a large painted battledore, and two other women following in the rear; pine and bamboo inset in a small circle; *full-size, upright; one of a set Go SEKKU, "The Five Festivals"; signed SHUNCHŌ*
** * * In fine state.*

SHUNZAN (Katsukawa), worked c. 1776–1800.

24 **Chiyo Furuichi zensei Odori:** Two Women with whips side by side in front of a fenced-in shelter dancing to music played by men in the enclosure; *small-size, upright; one of a set SEIRŌ NIWAKA ZENSEI ASOBI NIWAKA, "The Flourishing Amusement of the Tea-houses"; signed SHUNZAN*

25 **Two Women** looking through the barred window of a house at Shinagawa, one holding a tea-cup stand; out on the bay returning boats, and overhead homing geese; *medium size, almost square; signed SHUNZAN*

SHIGEMASA (Kitao), 1739–1819.

26 **Kaiko Yashinai Gusa,** "The Cultivation of Silk-worms." Two sheets from this work illustrated by Shunsho and Shigemasa, Nos. 9 and 10; *medium size, almost square; both signed KITAO SHIGEMASA* (2)

MASANOBU (Kitao), 1761–1816.

27 **Hashirakake:** JUROJIN and a young girl who is leaning forward, dropping grains of corn for his crane; *signed MASANOBU*

UTAMARO (Kitagawa), 1754-1806.

28 **Tamanoye and Sasumino of Ebi ya**, half-length and bust portraits turned to the left; *medium size, upright, without background*; one of a set SEIRŌ YŪKUN AWASE KAGAMI, "A Mirror comparing the Courtezans of the Tea-houses"; signed UTAMARO

29 **Shira ishi banashi**, the name of a play. Miyagano, an OIRAN, standing with a handkerchief in her mouth and a short sword in her hand about to do something terrible, and O Nobu kneeling behind her trying to stay her mistress; *full-size, upright*; one of a set AYATSURI MOYŌ TAKE ITO NO FUSHI, "Designs for the loom with a joint of bamboo"; signed UTAMARO, dated Rat year = 1804
 . This set is unrecorded by Kurth.

30 **Two Women dancing**, while a third seated on the ground by a tall candlestick holds her sleeve to her mouth laughing; *small size, upright*; signed UTAMARO

31 **A Geisha going to an Engagement** at night with snow falling, a man-servant by her left side carrying a lantern and her SAMISEN box, and she holding an umbrella, passing to the left; *full-size, upright*; signed UTAMARO

32 **The Seven Ri Beach.** Triptych: A Party of women on the way to the Isle of Enoshima and the shrine of Benten, seen in the distance with Fuji behind; one is resting in a KAGO on the left with a servant seated by her, lighting her pipe from a tinder box; in the centre, one passing along on horseback, stoops to speak to the boy driver standing behind two female pedestrians; on the right a young girl is showing a woman and a man a shell she has picked up; *full-size, upright*; signed UTAMARO
 . This is unrecorded by Kurth.

33 **A Cherry-Blossom Party.** Triptych: A Group of eight women and girls on the hills overlooking the sea, beneath cherry trees in blossom, with refreshments laid out, one woman pouring SAKÉ from a tub into a kettle, and one young man slightly excited, gesticulating with an open fan and being kept in an upright condition by one of the women who is laughing behind his back; *medium size, upright*; signed UTAMARO (3)

34 **Futami ga Ura**: A Group of six women on the sea coast, three paddling in the sea, opposite the Husband and Wife rocks, with a rising sun on the horizon; two sheets of a triptych; *full-size, upright*; signed UTAMARO

35 **Chōfu Tamagawa**: Two Women on the bank pounding linen in a mortar and a third washing clothes in a tub, a man crossing a DOBASHI carrying the folded cloth back to a house on the far bank; *medium size, upright*; one of a set FŪRYŪ MU TAMAGAWA; unsigned

36 **Hashirakake**: O SHICHI AND KICHISABURŌ, two celebrated lovers; *one three-quarter length, the other half-length; signed UTAMARO*

37 **Hashirakake**: KOMURASAKI AND COMPACHI, another pair of lovers; *three-quarter and half-length; signed UTAMARO*

38 **Hashirakake**: YEDO MEISHO ASOBI, "Celebrated Views of the Amusements of Yedo"; MEGURO MŌDE, "Going to the temple at Meguro," where people go to get relief from ailments, two women with travelling hats; *signed UTAMARO*.—YAMASHITA NO RYŌRYA, "The Eating-house at Yamashita," two women waitresses, one wiping a cup stand; *signed UTAMARO*.—SHIBA SHIMMEL MODE, "Going to the Temple at Shiba," a man with a fan and a woman with an umbrella; *unsigned* (3)

39 **Hashirakake**: A Male Fan Seller with a series of split bamboo fans mounted on bamboo sticks, talking to a woman seated with a fan; *signed UTAMARO*

UTAMARO II, 1806-1835.

40 **Kakemono-ye**: A Woman standing beside a decorative screen; *signed UTAMARO*

SEKIJŌ, c. 1790.

41 **Hashirakake**: HITOMOTO AND MOTOTSUE OF DAIMONJI-YA, three-quarter and half-length figures; *signed SEKIJŌ*

BUNRŌ, c. 1800.

42 **Hawking**: Half-length figure of a youth and a bust of a girl, each with a hawk, the one on the man's hand fluttering its wings; *full size, upright; signed BUNRŌ*

YEISHI (Hosoda), c. 1746-1829.

43 **A Lady Seated**, wearing a temple visiting head-dress and holding a pipe, and another lady seated facing, holding an open fan; above, one of the Genji Kushite characters; *on a yellow ground; full-size, upright; signed YEISHI*

44 **Preparing for the Cherry Blossom Parade**: An OIRAN and her KAMURO standing within a house beside a KAMBAN, talking to another woman of the house, and a servant ready to pull back the curtains of the portal; *full-size, upright; signed YEISHI*

45 **Gathering Insects**, one sheet, probably of a triptych, showing a noble lady walking through a field of autumn flowers and KUSA grass, with open fan, looking for insects, attended by a maid holding an umbrella over her, and another maid behind with the insect cage; *full-size, upright; signed YEISHI*

46 **Omuro Komachi** "Parrot Komachi": A woman standing by a stand with books on it, looking at another on the floor with a long scroll of poems; medium size, upright; signed YEISHI

47 **Illustration of a Poem by Bunya no Yasuhide**: A lady followed by her maid walking by autumn flowers and KUSA grass blown by the wind; a figure of the poet inset in a small circle; medium size, upright; one of a set SHIN ROK'KASEN "The New Six Poets"; signed YEISHI

48 **Hashirakake**: MÆIZAN OF CHŌJI-YA on parade, passing to the right, with a KAMURO on her near side; signed CHŌBUNSAI YEISHI

. **SHŪCHŌ (Tamagawa)**, worked c. 1790-1800.

49 **A Man with a pipe** seated on a boulder by the sea-shore, talking with a lady holding a pipe and paddling in the sea, and a woman passing behind them carrying a basket of clams; small size, upright; signed SHŪCHŌ

50 **Nishikiye of Wakana-ya** seated before a mirror at her toilet, holding a pot in her left hand, in front of a screen decorated with one of the Sages and his attendant; full-size, upright; signed TAMAGAWA SHŪCHŌ

MASANOBU (Kitao), 1761-1816.

51 **Hashirakake**: A Tea-house Waitress standing, tying her girdle, outside the YANAGI tea-house; unsigned

TOYOKUNI (Utagawa), 1769-1825.

52 **A Lady and her Maid** walking to the left, each helping to hold up an umbrella, and a page-boy on the near side looking backwards, the background covered with specimens of writing by school-children; full-size, upright; signed TOYOKUNI

53 **Visitors to Uyeno**: Triptych, a group of eleven women and girls passing along in front of the Sammai-bashi, one in the centre holding a purple umbrella over a young lady, and one on the left followed by a page-boy; full-size, upright; signed TOYOKUNI

54 **Onna Gyoretsu**, "A Woman's Procession." A Noble Lady under an umbrella with two ladies-in-waiting beside her, leading and fanning her, viewing Fuji, with a number of attendants and her NORIMONO in the rear; three sheets of a pentaptych; full-size, upright; signed TOYOKUNI (3)

55 **Hashirakake**: KITSUNE TADAONBU or Sato Tadanobu as a fox seeking to recover the skin of his mother on a drum held by Shizuka seated on a balcony; signed TOYOKUNI

56 The Twelve Months: Six of the Set; *small size, almost square.*
Second Month, Ono no Komachi and cherry blossom; Fourth Month, a woman writing a poem, and a cuckoo flying overhead; Fifth Month, a woman watering some iris, and a girl reading; Ninth Month, an OIRAN writing and her KAMURO bringing in chrysanthemums; Eleventh Month, the HAKAMAGI ceremony, a woman dressing a boy; Twelfth Month, a woman making MOCHI BANA flowers, lumps of MOCHI stuck on branches of willow; *all signed TOYOKUNI* (6)

KUNISADA (Utagawa), 1786-1864.

57 A **Picnic at Gotenyama** at the cherry-blossom festival; full-length, oblong; signed KUNISADA.—**Snow Sports**: A Group of People amusing themselves in a snow-covered garden; landscape by HIROSHIGE, and figures by KUNISADA; and **A Woman** offering a cup of SAKÉ (3)

KUNIYOSHI (Utagawa), 1797-1861.

58 **Tsukasa of Ōgi-ya** on parade, a blue print touched with red.—
A Woman walking on a cliff, and another Woman, blue prints,
similar; all full-size, upright; signed ICHIYŪSAI KUNIYOSHI (3)

59 **Kakemono-ye**: MONGAKŪ SHŌNIN doing penance under the Nachi
waterfall at Kumano, and Fudō Miō-ō sending his acolytes
Seitaka and Kongara to his assistance; signed ICHIYŪSAI KUNI-
YOSHI

HOKUSAI (Katsushika), 1760-1849.

FUGAKU SAN-JŪ-ROK'KEI.

"THE THIRTY-SIX VIEWS OF FUJI," with the ten Supplementary Views, first published between the years 1823-1829, full-size, oblong, signed ZEN HOKUSAI I-ITZU.

The order given is that of E. De Goncourt.

60 **Shunshū Ejiri**, "Ejiri, Suruga" on a windy day. Fuji seen across rice fields where the travellers and coolies are struggling against the wind, and papers and a hat are flying in the air. No. 1
* * First edition, full-size copy.

61 **Shunshū, Ono Shinden**: Fuji rising out of mists hanging over water partly hidden by reeds towards which cranes are flying; in the foreground coolies leading oxen loaded with reeds for basket making. No. 2
* * First edition.

62 **Shunshū Katakura Chayen**, "The Tea Fields of Katakura, Suruga." A white Fuji, blue flecked, rises beyond the fields where women are engaged picking tea, and men are packing and carrying it into the houses. No. 3

63 **Bishū, Fujimi Hara**, "Fujimi Moor, Owari." Fuji framed in the circle of a large tub, inside which a workman is caulking the seams. No. 4

* * First edition, but has been crêped, pulled out again and lined, a fine sharp copy.

64 **Koishikawa Yuki no ashita**, The Day after a snow-fall at Koishikawa, Yedo. A woman in a tea-house pointing out Fuji to visitors, the landscape covered with snow. No. 5

* * First edition.

65 **Koishikawa**. Another copy; *sky colours altered*

66 **Todo no ura**: Two TORII standing in water where men and women are gathering shell fish; Fuji seen under one of the TORII at a great distance. No. 6

67 **Minobu-gawa ura Fuji**, "The back of Fuji seen from the banks of the Minobu river through high peaks of rock." On the river bank coolies and horses going one way, and others carrying a KAGO passing the reverse way. No. 7

68 **Gai-fu Kaisei**, "Breeze, Fine Weather." A beautiful day and south wind on the slopes of Fuji, the lower part covered with trees, the upper part red, and the summit and crevices filled with snow; great masses of straight white clouds in the sky. No. 8

* * First edition.

69 **Gai-fu Kaisei**. Another copy from the same block, but later

70 **San-ka Haku-u**, "A shower below the summit," with lightning at the base of the mountain; daybreak is illumining the snow-clad mountain peak, the lower part being in darkness save for the flash; the clouds are curling white clusters. No. 9

* * First edition.

71 **Shōnin Tōzan**, "Many people going up the mountain," some of the pilgrims in a cave at devotions, and one in the foreground climbing a ladder. No. 10

* * First edition.

72 **Kazousa no Narumi**: View from Narumi in the province of Kazousa, the mountain rising slightly above the sea on the horizon; in the foreground two sailing junks, the after parts covered with matting. No. 11

* * First edition.

73 **Kazousa no Narumi**. Another copy from the same block

74 **Taishū Ushibori**, "Ushibori in the province of Hitachi." Fuji seen across a misty bed of water reeds to the right, and a great junk moored in the foreground, partly hidden by a hill in the foreground. No. 12

75 **Shinshū Suwa-ko**: Suwa Lake, in the province of SHINANO, with the shades of evening falling; in the foreground a thatched cottage under two tall pines leaning to right and left. No. 13
* * First edition, and a fine full-size copy.

76 **Shinshū Suwa-ko**. Another copy, more blue in the colouring and altered sky colours

77 **Shinshū Suwa-ko**. Another copy, similar

78 **Tōtōmi Sanchū**: Fuji from "Among the Tōtōmi mountains," seen through the trestle supporting a great log on which sawyers are at work, while another is sharpening the teeth of another saw. No. 14

79 **Onden no mizu Kuruma**: Fuji from "The Onden water-wheel." In the foreground a woman is washing vegetables in a basket, another carries a tub, and a child has a tortoise tied by a string to put into the water-chute which turns the great wheel. No. 15

80 **Onden**. Another copy

81 **Kōshū, Inume tōge**, "The Inume Pass, Kai," with Fuji from the hillside, the base of the mountain hidden by mists, the middle brown getting blue towards the top, flecked with snow and with snowy crest. No. 16
* * First edition.

82 **Kōshū Misaka Suimen**: Fuji seen on "The surface of the water" at Misaka, Kai, in early spring-time. No. 17

83 **Kōshū, Mishima tōge**: View from the pass of Mishima, in Kai, the mountain wreathed with curling cloud like a dragon with long tail. In the foreground a great tree which three men are trying to measure with arms extended. No. 18
* * First edition, full-size copy.

84 **Koshū, Isawa Akatsuki**, "Day-break at Isawa, Kai." Fuji lit up at its snowy peak tinted pink, has its slopes in darkness cut by great flats of mist beyond the lake, on the shore of which is a village of closed houses, and in the street a party of travellers setting out on their day's march. No. 19
* * First edition.

85 **Kanagawa oki nami ura**: "The great wave on the sea-coast at Kanagawa," rising like a huge spirit of destruction, with curling clawing fingers, and swallowing up in its trough two long boats. No. 20
* * The sky tint faded.

86 **Tōkaidō Yoshida:** The Fuji-mi Tea-house at Yoshida, on the Tōkaidō, where one of the waitresses points the mountain out to two ladies on the balcony. In the left foreground one of the coolies who has carried them in a KAGO, beats his sandal with a mallet to soften it. No. 22

87 **Tōkaidō Yoshida.** Another copy

88 **Tōkaidō Kanaya:** Fuji seen from the Ford at Kanaya, where coolies are carrying people on their shoulders through the water, and NORIMONO are borne on the shoulders of gangs of fourteen or sixteen men. No. 23
 * * * First edition, full-size copy.

89 **Tōkaidō Kanaya.** Another copy, with altered colouring

90 **Tōkaidō Tago no ura ryaku zu,** "An Epitome of the seashore of Tago on the Tōkaidō": Fuji all blue, flecked with white, rising behind green hills at the back of a village, and a big junk being propelled by oars in the foreground. No. 24
 * * * First edition.

91 **Tōkaidō Tago no ura.** Another copy from the same block

92 **Sōshū, Enoshima:** A cluster of houses surrounded by green woods with the pagoda of the shrine of BENTEN rising above the foliage, and people wending their way up to the shrine, Fuji in the distance to the right. No. 25
 * * * First edition, full-size copy.

93 **Sōshū, Nakabara:** Coolies passing over a bridge by a stone Buddhist way-side shrine on the edge of a stream in which a man is fishing with a net; the mountain flecked blue, rising behind a line of hills. No. 26

94 **Sōshū, Hakone Kosui:** "The Lake of Hakone, Sagami," with Fuji seen between the hills, its sharp peak contrasting with a bold round-topped hill on the right. No. 28

95 **Sōshū, Umesawa:** A print in blue and green. A number of cranes in the left foreground and two flying up towards the mountain, which is in blue, graded lighter towards the white crater. No. 29.
 * * * First edition.

95A **Fukagawa, Mannen-bashi:** Fuji seen through the central arch of the Mannen bridge, which spans a canal running into the Ō-Kawa. No. 31
 * * * First edition, full-size copy.

95B **Fukagawa Mannen-bashi.** Another copy.

96 **Go-hyaku Rakan-ji Sazaidō**: Fuji from the Pagoda of the Five Hundred Rakan at Yedo. Men and women leaning on a balustrade watching the bright sunlight on the snowy peak, seen behind a grassy bank across a lake. *No. 32*
 * * * A late issue.

97 **Aoyama Enza Matsu**, "A Cushion under the Pines of Aoyama." A party is picnicing on the hillside and admiring the peerless mountain as seen across a celebrated old pine, supported on trestles, growing below. *No. 33*
 * * * First edition. Full-size copy.

98 **Kōshū, Kajika-sawa**: The lone fisherman at Kajika-sawa, in the Province of Kai, standing on a high jutting crag, hauling in the lines of his net, and a boy behind him holding the lines of another net. Fuji almost enveloped in mist. *No. 34*
 * * * Edition doubtful, the colouring not being the same as in other known copies of the first edition; full-size copy.

99 **Kajika-sawa Kai**. Another copy, in this case the colouring is nearer that of the original issue, but the state of the block inferior

100 **Shimo Meguro**, a little village in the hills near Yedo, from whence the horn of Fuji is just visible in the dip of the ground. A man with a mattock coming down some steps on the hillside to the left, pausing to look back at the mountain, and in the foreground two men with hawks. *No. 35*
 * * * First edition, full-size copy.

101 **Shimo Meguro**. Another copy, similar

102 **Bushū, Senjū**, a suburb of Yedo, where two men are fishing by a weir, and another, leading a hobbled horse to be shod, is staying to look at the evening sun on Fuji. *No. 36*
 * * * First edition, full-size copy.

103 **Senjū**. Another copy from the same block, but later.

104 **Senjū Kwagei Yori Chōbō no Fuji**, "A View of Fuji from Senjū, looking across the town of flowers" (Yoshiwara). In the foreground a procession of men carrying muskets in red cases. *No. 37*
 * * * First edition.

105 **Fuji, from Senjū**. Another copy, later issue, with three colour blocks left out

106 **Tsukuda-jima**: An island at the mouth of the Sumida river, with Fuji standing behind green hills on the right shore. In the foreground a junk laden with bales of cotton, and smaller boats. *No. 38*
 * * * A full-size copy.

107 **Bushū, Tamagawa**: The Tama river in the province of Musashi; a boat laden with faggots crossing the stream, and a horse carrying faggots on the bank; Fuji with dark blue sides and white crest appearing out of a great bank of mist. *No. 39*

108 **Tōkaidō, Shinagawa, Gotenyama no Fuji**: "Fuji seen from Gotenyama at Shinagawa on the Tōkaidō," looking across the Sumida river; clusters of people ascending the hills for a picnic at the cherry-blossom time, and a view of the adored mountain. *No. 40*
 * * First edition.

109 **Tōkaidō, Shinagawa, Gotenyama no Fuji**. Another copy

110 **Tōkaidō, Shinagawa, Gotenyama no Fuji**. Another copy, entirely altered colouring

111 **Yedo Nihonbashi**: View from the Nihon bridge up a canal lined by warehouses, with Fuji peeping above the buildings on the left, and the towers of the Uyeno temple above the trees. *No. 41*
 * * First edition.

112 **Yetō Suruga Chō Mitsui Mise**: The store of Mitsui, a celebrated emporium, Suruga Street, Yedo, with the mountain rising between the two roofs, on one of which men are at work repairing the tiles; kites flying in the sky. *No. 42*
 * * First edition.

113 **Yetō Suruga Chō**. Another copy, similar

114 **Tōto, Suruga dai**: A picturesque hill in the centre of Yedo, from whence Fuji is seen above the house tops; in the foreground coolies carrying loads, and a man with two baskets balanced from a pole on his shoulders. *No. 43*
 * * First edition, full size copy.

115 **Tōto Asakusa Hongwan-ji**: Fuji from the Buddhist temple of the Monto sect, Hongwan-ji at Asakusa, Yedo, with tilers repairing the roof of one of the towers, the scaffolding of a fire station rising in the town, and a kite flying. *No. 44*
 * * First edition.

116 **Tōto Asakusa Hongwan-ji**. Another copy

117 **Ommaya gashi Yori Ryōgoku bashi Yūki mi**, "The Ryōgoku bridge from Ommaya gashi seen in the Evening Sun": Fuji terminating the great bridge; in the foreground a ferry carrying passengers across the river. *No. 45*
 * * First edition, a fine full-size copy, the dress of the woman under the umbrella in the boat hand coloured red.

118 **Ryōgoku bashi**. Another copy

119 **Sumida-gawa, Sekiya no Sato.** The village of Sekiya, on the bank of the Sumida river, with Fuji lit up by a setting sun ; in the foreground three horsemen galloping against the wind. No. 46
 * * * First edition, fine full-size copy.

SHOKOKU TAKIMEGURI.

"TRAVELLING AROUND THE WATERFALLS OF THE PROVINCES." *Complete set of eight, full-size, upright; signed Zen Hokusai I-itzu. Published by Yejudō of Yedo, c. 1827.*

The order given corresponds with that of E. De Goncourt.

120 **Kiyo taki,** "The Kiyo (pure) Fall," by the Shrine of Kwannon of Saka-nō-shita, on the Tōkaidō ; a narrow forking stream down a high hillside ; two thatched tea-houses at the base, men ascending steps to the right, and one at devotion near the shrine. No. 3
 * * * First edition, full-size copy.

121 **Kiso, Amida no taki,** "The Amida (Buddha) Fall," Province of Kiso ; a fall flowing from a round gap in the rocks, said to resemble the head of Amida ; on a rock to the left three men are preparing a picnic. No. 5
 * * * First edition.

122 **Sōshū, Ōyama, Rōben no taki,** "Rōben Fall (after the name of the Founder of the Temple Todaiji), Oyama, Province of Sagami." A curving stream of water pouring into a pool where several men are bathing, with guest houses on each side. No. 7
 * * * First edition.

123 **Mino, Yōrō no taki,** "Yoro Fall, Province of Mino." A perpendicular descent of water in a broad stream into a pool behind a rock, which divides the after current ; in the foreground a thatched house where the visitors are resting. No. 8
 * * * A later issue from a re-cut block.

SHOKOKU MEIKYŌ KIRAN.

"VIEWS OF THE BRIDGES OF THE VARIOUS PROVINCES." *Complete set of eleven; full-size, oblong; signed Zen Hokusai I-itzu. Published by Yejudō of Yedo, 1827-30.*

The order given corresponds with that of E. de Goncourt.

124 **Yamashiro, Arashiyama, Tōgetsu Kyō,** "The Reflected Bridge of the Moon at Arashiyama, Province of Yamashiro." A wood bridge on trestles, with a landscape of mountains, cherry and pine trees on the banks of the river, and a raft on the stream. No. 1
 * * * First edition.

125 **Kōzuke, Sano, Funa bashi Fuyu**, "The Bridge of Boats in Winter at Sano, Province of Kōzuke." Snow scene, the bridge thrown into a sharp curve by the swift flowing current; a tall bare pole of a pine tree by the bridge in the foreground. *No. 2*
 * * * First edition, a brilliant and full-size copy.

126 **Kōzuke, Sano, Funa bashi Fuyu**. Another copy, later issue

127 **Hida, Etchū, Tsuru bashi**, "The Hanging Bridge" of Hida and Etchū joining the two provinces, a terrible thing to traverse, made of cordage and bamboo; in the centre a man and woman crossing. *No. 4*
 * * * A late issue.

128 **Suwō, Kintai bashi**, "Kintai Bridge, Province of Suwō." A bridge of five curved spans of wood on four stone piers, and wooden trestles on the land; rain scene, high mountain peak in the background. *No. 5*
 * * * First edition, a good full-size copy.

129 **Tōkaidō, Okazaki, Yahagi no bashi**, "The Yahagi-river Bridge at Okazaki, on the Tōkaidō." A high curving wooden bridge over the almost dried up river bed, where archers are practising at targets; built high because of the freshets and snow of spring-time. *No. 6*
 * * * First edition, a good full-size copy.

130 **Kameido Tenjin Taiko bashi**, "The Drum Bridge at the Temple of Tenjin, Kameido," Yedo. A semi-circular wooden structure over a pond, beside a trellis of wistaria. *No. 7*
 * * * Edition doubtful.

131 **Ajikawa Guchi, Tempozan**, "The Bridges at the mouth of the Aji River, Tempozan, Ōsaka." Pretty hilly landscape at spring-time, with blue house roofs showing between the cherry blossom; beside the signature is the apologetic note: OJIU NINWA NO ZU O MOTTE, "copied from an Ōsaka picture by order." *No. 8*
 * * * First edition, a good full-size copy.

132 **Echizen, Fukui bashi**, "Fukui Bridge, Province of Echizen." A bridge over the Asuwa-gawa between two districts in the same province, built partly of wood and partly of stone by the DAIMYŌ of the respective districts, one of whom was rich and the other poor. *No. 10*
 * * * First edition, full-size copy.

133 **Mikawa, Yatsu-bashi**, "The Eight-parts Bridge, Province of Mikawa." A series of zig-zag platforms leading to and from an angular sloping bridge, built over a marsh where irises are blooming. *No. 11*
 * * * First edition, full-size copy.

SETTSU GEKKA.

"SNOW, MOON, FLOWERS." The three friends of the Poet. *Complete set of three; full-size, oblong; signed ZEN HOKUSAI I-ITZU. Published c. 1830. A very fine set.*

134 **Snow on the Sumida River.** View from the Temple Mokubogi, with a little island shrine in the right foreground.—**Moon on the Yodo River.** with a part of Yodo castle on the right and its celebrated water-wheel; on the far bank men are towing laden boats up stream.—**Flowers at Yoshino.** View on the hillside looking over a mass of cherry blossom, with the top of a TORII and roofs of houses beyond; in the foreground coolies traversing the hill road (3).

135 **Moon on the Yodo River.** Another good full-size copy

HYAKUNIN ISSHU UBAGA ETOKI.

"THE SINGLE POEMS OF A HUNDRED POETS EXPLAINED BY THE NURSE." Part of the set of twenty-seven known sheets of this series; full-size, oblong; signed ZEN HOKUSAI MANJI. Published by Yeijudō of Yedo, 1839. All first edition, except where otherwise specified.

The order given corresponds with that of E. De Goncourt. The Poems, translated, are attached to the prints.

136 Poem by TENCHI TENNŌ. Scene of an autumn rice-field with labourers harvesting. No. 1

137 Poem by JITŌ TENNŌ. People crossing a narrow stream and two men bowing low to each other, with clothes bleaching in the distance. No. 2

138 Poem by KAKINOMOTO HITOMARO. Men dragging nets up a mountain stream. No. 3

139 Poem by CHŪNAGON YAKAMOCHI. Men on junk watching the flight of magpies at nightfall. No. 6

140 Poem by CHŪNAGON YAKAMOCHI. Another copy

141 Poem by ONO NO KOMACHI. A group of Peasants outside a house engaged in the ordinary drudgery of life. No. 9

142 Poem by SANGI TAKAMURA. Women on the coast of Ise diving for awabi shells, and a boat putting out to sea. No. 11

143 Poem by SANGI TAKAMURA. Another copy from the same blocks; slightly altered colouring

144 Poem by Sōjō Henjō : Two Nobles' Daughters in the NIINAME MATSURI, a sacred dance, at a Court festival held in the eleventh month. No. 12

145 Poem by Ariwara no Narihira : Peasants crossing a bridge over the Tatsuta river, near Nara in Yamato, in autumn when maple leaves tint the Stream. No. 17

146 Poem by Ise : A mother and daughter in the upper chamber of a house where tilers are working on the roof ; the daughter watching the departure of a loved one. No. 19

147 Poem by Kan Ke (Sugawara no Michizane) : While in exile he visits a temple on Mount Tamuke, his bullock cart and servants waiting for him, and the ground strewn with maple leaves. No. 24

148 Poem by Teishin Kō (Fujiwara no Tadahira). Scene at OGURA YAMA where the Prince KANE-AKIRA-SHINNŌ took up his abode, and is being received by the monks of the temple. No. 26

149 Poem by Kiyowara no Fukayabu : The prow of a great pleasure boat lit by lanterns, and 2 other boats on a stream on a mid-summer night. No. 36

150 Poem by Kiyowara no Fukayabu : Another copy, same block, but somewhat darker colouring

151 Poem by Fujiwara no Yoshitaka : A great bath house overlooking a lake where water birds are diving, clouds of steam rising from the bath, and bathers on the balcony resting or completing their toilet. No. 50

152 Poem by Fujiwara Michinobu : A great flat plain with winding roads seen from a hill side, the trees on the horizon silhouetted against the early morning light. The coolies have risen to commence their toil, and already are rushing along carrying their heavy loads. No. 52

153 Poem by Sanjō-no-in : Ceremony in a Shintō temple in honour of the moon in its fullness and Susano-o no Mikoto, the Moon God. No. 68

154 Poem by Sanjō-no-in : Another copy, same edition, but mellowed ; full-size

155 Poem by Gun-Chūnagon Sadaie : A path on the hill side where the fire from a salt kiln is throwing out a great volume of smoke, and men stacking bundles of faggots. No. 97

HOKKEI (Todoya), worked c. 1800-1840.

156 **Shokoku Meisho**, "Celebrated Views of our Native Land." Eleven sheets of the set of fourteen of this very rare work, $7\frac{1}{8}$ in. by $15\frac{1}{4}$ in., each signed Kikō HOKKEI.—1. SHIMOTSUKE NO NIKKŌ URAMI GA TAKI, "The Waterfall one can see behind, Nikkō (province of) Shimotsuke," a great curving waterfall with men behind it on a log bridge trying to peer through it.—2. JŌSHŪ NO MIKUNI GOYEI FUDŌ TŌGE, "The Fudō Protector of the Mikuni pass (province of) Kōzuke." A red sun shining through a pass in the mountains, and the god Fudō seated on a rock by a waterfall, under which a man is assisting a woman to wash her hands.—3. MUSASHI, SUMIDAGAWA, "Sumida river, Musashi." A ferry boat crossing the river in a torrent of driving rain.—4. NAGATO NUNO KARI JINJI, "The Shintō festival of Nuno Kari (province of) Nagato," Two men, one carrying a knife and a tress of woman's hair, and the other a flaming torch, rushing along the coast by an incoming tidal wave.—5. ESSHŪ, TATE-YAMA, "Tate mountain in Etchu." Visitors standing looking at the small hillocks of burning sulphur and jets of steam from the boiling mud.—6. SUNSHŪ. ŌMIYA KUCHI TOZAN, "Going up the Mountain from the Entrance at Ōmiya (province of) Suruga." A party of men climbing the slopes in the long slanting rays from a red sun at early morning.—7. IZU. CHINUKI NO HI, "The Aqueduct of Chinuki, Izu," and Fuji in the distance.—8. IZU. GOSEIKI NO MIDAI, "The Amida of Goseiki, Izu." Men in a boat beside an arch in a great rock on the sea coast.—9. SŌSHŪ, HAKONE NO SEKI, "The Barrier of Hakone, Sagami," The place where passports were examined in the mountain pass overlooking the lake : a snow scene.—10. MUSASHI NO SATO, "The Village of Musashi." A winding road through flat rice fields, with wild geese flying across a great moon resting on the horizon.—11. SESHŪ, SUMIYOSHI, view from behind the tower of the temple of the three gods of the sea, looking out to sea

157 **Oni Nembutsu** seated before a writing pad, with inkstone and brush, on a yellow ground ; *hosō-ye*; one of a set KOKON KYŌ KASSEN, "Crazy Poems Ancient and Modern" ; signed HOKKEI

158 **Back View of a Woman** standing on the balcony of a house shading her face with a partly-opened fan and looking at cherry blossom growing below her ; *hosō-ye*, one of the same set as the foregoing ; signed HOKKEI

159 **Kai, Saruhashi** "Monkey Bridge, Kai," A straight wooden bridge from cliff to cliff across a ravine, with a few thatched huts on each side, and curious curling clouds in the sky ; full-size, oblong, signed SHŌTEI HOKUJIU

HOKUJIU (Shōtei), worked c. 1800-1840.

YEIZAN (Kikugawa), worked c. 1800-1829

160 **Haru Kasumi Hana Gyōretsu**, "A Procession of flowers in the Spring Haze." Pentaptych. A Noble Lady in her NORIMONO being carried along the sea-shore near Enoshima attended by seventeen ladies; *full-size, upright*; signed KIKUGAWA YEIZAN (5)

161 **Street Scene.** Triptych. Two Groups, each of three ladies going in opposite directions, and a centre group of two ladies and a little girl, in front of a large drapery establishment; *full-size, upright*; signed YEIZAN (3)

162 **Snow Scene:** A Woman walking under an umbrella; *from a set FŪRYŪ MUSUME SETTSU GEKKA*, "Refined young ladies in Snow, Moon and Flower."—A Mother holding a little boy with his bare head hanging down, as MEIGETSU, the "bright moon month," and a woman seated holding a SAKÉ cup; *from a set FŪRYŪ KODOKARA JŪNI KA GETSU*, "Refined Children and the 12 months."—A Woman walking beside two puppies playing, with a fan and peonies in the top corner; *all signed KIKUGAWA YEIZAN* (3)

163 **Hashirakake:** OHAN AND CHŌYEMON, *three-quarter and half-length*; signed YEIZAN

164 **Kakemono-ye:** A Woman standing with her hands behind her fixing her OBI, and holding her paper handkerchiefs between her teeth; signed KIKUGAWA YEIZAN

165 **Kakemono-ye:** A Woman with an open umbrella walking in a driving rain; signed KIKUGAWA YEIZAN

YEISEN and HIROSHIGE.

Kisidaidō Roku-jū-ku tsugi.

"THE SIXTY-NINE STATIONS OF THE KISO ROAD," *the inland mountain route between Yedo and Kyōto. A large part of the Complete Set of 70 prints, from the First Edition, with a number of duplicates from later editions; full-size oblong; some by YEISEN and others by HIROSHIGE.*

Beginning in 1835, this series took many years to produce, and it is probable was not completed until after the death of Yeisen in 1848. The first eleven were all by Yeisen and were published by Takenouchi Hoyeidō; this firm then joined with Iseya Rihei, whose seal Kinjudō began to appear. After the completion of the work Iseya took over the complete set and suppressed the name of Yeisen on the earlier blocks. Later on the nearly worn-out blocks were handed over to Yamadaya Shōbei.

166 **Nihon Bashi Yuki no Akebono**, "Snowy Day-break, Nihon Bridge." View looking up a canal with a sun-rise cut by white streaks of mist above the houses, fish people and other traders by the entrance to the bridge, and coolies pushing a cart laden with bales over the arched structure; *unsigned, but by YEISEN*

* * * Second state, with the sun left out, on the umbrellas the name ISERI IKENAKA and sign of the firm.

167 **Nihon Bashi.** Another copy, a third state, without the red sun, the publisher's name on the umbrella altered to YAMASHŌ HAN (of) NAKA BASHI, his trade mark put on the other umbrella, and the signature of the artist left out

168 **Itabashi no Eki**, "Itabashi Station." View of a road through a village, and a man shoeing a horse under a tree by a roadside booth; on the horse's belly-band SHI-AWASE YOSHI, "a lucky event," and beside the signature the seals of HOYEIDŌ and TAKE-UCHI; signed YEISEN. No. 2
* * First state.

169 **Itabashi.** Another copy, without any signature or Hoyeidō seals, only the sign of ISERI on the horse's belly-band, and showing changes in the colouring
* * Third state.

170 **Urawa Shuku Asama yama Embō**, "Distant View of Asama mountain from Urawa Station." A road lined by almost leafless trees in early spring, with Asamayama belching smoke in the distance; in the foreground a man leads a pack-horse to the left, and a traveller, followed by a coolie, goes onwards towards a rest house; red seals HOYEIDŌ and TAKE-UCHI, and on the horse's belly-band TAKE; signed YEISEN. No. 4
* * First state.

171 **Urawa.** Another copy, later state, with HOYEIDŌ seal left on, but the sign of ISERI put on the horse's belly-band, and the signature of Yeisen removed

172 **Ōmiya, Fuji no Enkei**, "Distant View of Fuji from Ōmiya." The road follows an embankment with cherry trees in blossom along its side, and Fuji is seen across rice fields; in the foreground a traveller being carried in a KAGO; red seals of HOYEIDŌ and TAKE-UCHI beside the signature KEISAI. No. 5
* * First state.

173 **Ōmiya.** Another copy, later state, with the HOYEIDŌ seal, and the signature of YEISEN left out; colouring much coarser

174 **Ageo shiku Kamo no Yashiro**, "The Shintō temple of Kamo, Ageo Station." View of a rest-house outside the grounds of the temple, with peasants winnowing rice in front of the house; above the fence are white and red flags, with the name of the shrine, and TAKE NO UCHI and HOYEIDŌ, names of the publisher; signed KEISAI. No. 6
* * First state.

175 **Konusu Fuki-age Fuji Embō**, "Distant View of the 'blown-up' Fuji from Konosu." A White Fuji seen across flat fields, with a zigzag path across them, and porters laden with parcels passing along; HOYEIDŌ in two red seals, no signature, but by YEISEN. No. 8
* * Second state.

176 **Kumagai, Ha'chō Tsutsumi**, "The Eight CHŌ Embankment, Kumagai," which is seen winding away on the right ; in the foreground a man just arriving in a KAGO at the rest-house, where a horse is feeding from a nose-bag ; sealed TAKE UCHI ; unsigned, but by YEISEN. No. 9
 * * Second state.

177 **Kuragano shuku Karasu Kawa no zu**. View of the Karasu river at Kuragano station. A Woman drinking tea in a small booth beside an irrigation canal where another woman is scrubbing a cooking pot and four small urchins are playing in the water ; no seals and unsigned, but by YEISEN. No. 13
 * * Second state, late issue.

178 **Takasaki** : View of the village lying beside Karasu river with a bridge in the distance and a blue mountain range beyond ; in the foreground a man with a fan running up to a group of a peasant bowing to two travellers ; HOYEIDŌ red seal beside the place name ; signed HIROSHIGE. No. 14
 * * First state.

179 **Sakamoto** : The straight line of a village street with a narrow channel of water running parallel with it, crossed at intervals by planks, and a great round-topped hill in the background ; the seal of ISERI beside the place name ; without signature, but by YEISEN
 * * Second state.

180 **Iwamurata** ; A group of five blind masseurs fighting and another seated by the road-side, with a dog howling at them ; red seal of TAKE-UCHI beside the signature KEISAI. No. 23
 * * First state.

181 **Iwamurata**. Another copy, same seals, but unsigned
 * * Second state.

182 **Ashida** : View of a green hill-side with a dip through which a road is seen below, where porters carrying KAGOS and other travellers are passing into a declivity between this hill and a higher one behind it, known as the Kasatori pass ; red seal of KINJUDŌ beside the place name ; signed HIROSHIGE ; sealed ICHIRYŪSAI. No. 27
 * * First state.

183 **Ashida**. Another copy from the same blocks, the hill much deeper in colour, but without the ICHIRYŪSAI seal

184 **Shimo no Suwa** : A station by Lake Suwa celebrated for its hot baths. View of an inn showing a party of travellers having a meal, and at the side a bath house with a man in the bath ; red seal of KINJUDŌ beside the place name, and the trade mark of

LOT 184—*continued.*

(Part I.)

(Lot 184)

ISERI used as an ornamental device on the door at the back of the guest room; *signed* HIROSHIGE. No. 30
 * * First state; from the Happer collection.

185 **Shimo no Suwa.** Another copy, later state and showing considerable alterations in colour

186 **Shiojiri tōge Suwa no Kosui hibo,** “The frozen Lake Suwa from Shiojiri pass.” View of the lake surrounded by mountains and people crossing on the cracked ice; red seals of TAKE-UCHI and HOYEIDŌ, and TAKE on the horse cloth; *signed* YEISEN. No. 31
 * * First state; from the Happer collection.

187 **Motoyama:** Scene on a mountain side with a great pine tree that has been blown over across the road by a gale propped up on a trestle, and two sawyers sitting on a log beside a fire smoking; on the hill side the stump of another tree that has been cut down; *red seal of KINJUDŌ beside the place name;* *signed* HIROSHIGE. No. 33
 * * Only state.

188 **Atsukawa:** The front of a large inn with travellers resting, a KAGO carrier seated on the front smoking, and a coolie unpacking a horse; on the advertisement boards are the names of the engraver MATUSHIMA FUSAJIRO, and the printers MATSUMURA YASUGORŌ and KAMETA ICHITARŌ; *red seal of KINJUDŌ under the place name;* *signed* HIROSHIGE. No. 34
 * * Only state.

189 **Narai shuku Meisan mise no zu,** “A picture of the shop of famous products at Narai Station.” View of a rest-house at the foot of the Torii pass where OROKU KUSHI, box-wood combs invented by a woman named OROKU, are sold; inside a man engaged in making them; in the background a high mountain peak covered with snow; *red seals of TAKE-UCHI and HOYEIDŌ beside the signature of YEISEN.* No. 35
 * * First state.

190 **Yabuhara, Torii Tōge:** The view is at the top of the Torii pass, where travellers are seated resting, admiring the scenery and looking down to Yabuhara at the foot of the pass, and two women are carrying brush wood; the scene of a battle between Takeda Shingen and Kiso Yoshiyasu in 1549; *red seal of KINJUDŌ; without signature, but by YEISEN.* No. 36
 * * Second state.





SECOND DAY'S SALE.

KISOKAIDŌ SET—*continued*.

LOT

191

Fukushima: View of the Barrier and Guard-house at the entrance to the town, with the road between high banks; *red KINJUDŌ seal by the place name*; *signed HIROSHIGE*. No. 38

* * * Only state, but original colouring.

192

Agematsu: View of a great ridge of rock known as the NEZAME NO TOKO, or "awakening platform," which affords a startling view of the Kiso river in the distance and the Ono waterfall close by; a traveller and a guide stand on the bridge over the stream, and a man with a load of faggots is crossing; *red seal of KINJUDŌ under the place name*; *signed HIROSHIGE*. No. 39

* * * A late state, as no spray is shown.

193

Magome eki tōge yori: "Magome Station. Approach to the Pass." A traveller, a coolie stopping to tie his straw sandal, and another carrying an empty KAGO on a mountain road overlooking the roofs of Magome village, with a great grey range in the background; on the left a man riding a bullock round a road cut in the face of a cliff; *unsigned, but by YEISEN*

* * * A second state, with altered mountain range.

194

Ōi: Two travellers on horseback being led by peasants on foot over the JŪ-SAN TŌGE, or thirteen passes; they are just at the summit of the SHICHI-HON MATSU-ZAKA, "The seven pine hill," in a dense snow-storm; *red seal of KINJUDŌ beside the place name*; *signed HIROSHIGE*. No. 47

* * * Only state of the block, but without the splashed pigment in first issues.

195

Ōi: Another copy, from the same blocks

NOTE.—*From here onward generally the evidence as to first or later states is at present too incomplete to be readily accepted as conclusive.*

196

Hosokute: View of the village down the valley seen through two great pine-trees that lean over towards each other from opposite sides of the road, and a mountain range in the distance; *publisher's sign of ISERI*; *signed HIROSHIGE*. No. 49

197 **Fushimi**: A party of peasants resting and taking refreshments under a great tree beside the road with two members of a DAIMYŌ's cortége in the foreground, one stooping to fasten his WARAGI; ISERI sign on the left lower corner; signed HIROSHIGE. No. 51

198 **Ōta**: Travellers seated on large stones on the banks of the Kiso river waiting for the ferry-boat crossing; on the distant shore pines and bamboos in mist, with a hill beyond; publisher's sign of ISERI; signed HIROSHIGE. No. 52

199 **Unuma no eki, Inuyama yori embo**, "Distant View of Unuma station from the approach of Mount Inu." The view includes the old Castle of Inuyama, the sweep of the Kiso river, and the mountains beyond; HOYEIDŌ seal in orange; unsigned, but by YEISEN. No. 53

* * * Second state.

200 **Unuma**: Another copy, without either publisher's seal or signature

* * * Third state.

201 **Seki-ga-hara**: View of a tea-house under a tree on the right, where a woman is serving two cups to travellers, and a coolie stands holding a horse; publisher's sign of ISERI; signed HIROSHIGE. No. 59

202 **Imazu**: View of a few of the shops on the IMAZU TŌGE, with green rushes growing on the roofs, including one for the sale of hats, and next door one for sandals; on the front of a tea-house a coolie resting, and another getting a light from his pipe; in the distance the dip down into the valley and the hills beyond; publisher's sign of ISERI; signed HIROSHIGE. No. 60

203 **Kashiwabara**, famous for its MOXAS, made from the down of plants growing on the adjoining Mount Ibuki. View of the tea-house KAME-YA, "Tortoise-house," with people inside, and KAGO bearers in front resting their two KAGO on upright staves; publisher's sign of ISERI; signed HIROSHIGE. No. 61

204 **Bamba**: View of the village at the junction of the road from Maibara, with a group of three horses waiting while their drivers pass the time of day beside a stone wall at the junction of the roads; on the right a tea-shop with the ISERI sign; beyond a range of mountains and the Suribari pass; publisher's sign of ISERI; signed HIROSHIGE. No. 63

205 **Toriimoto**: View of a tea-house near the top of the Suribari pass, 500 ft. above the sea, built on the steep side of the mountain, with travellers resting and looking down on the village of Isozaki and the town of Nagahama, with a lake beyond cut by streaks of mist; a red publisher's seal beside the place name, combining TAKE-UCHI with the sign of ISERI; signed HIROSHIGE. No. 64 (wrongly numbered 63)

206 **Takamiya**: View of the village on the far side of the Echi river, with people crossing on the dried-up bed, the bridge having been swept away and only some of the trestles remaining; *publisher's sign of ISERI*; *signed HIROSHIGE*. No. 65

207 **Musa**: View of a bridge formed of two boats staked end to end across a narrow stream, with people crossing; at the top of the bank is a small house where toll is collected, and the fields to the right are waving with bamboo grass; *publisher's sign of ISERI*; *signed HIROSHIGE*. No. 67 (*wrongly numbered 66*)

208 **Moriyama**: A line of houses bordering the high road and a stream on the other side. Cherry-trees in blossom beside the stream and up the hills at the back of the houses, one of which is printed in green without any key-block; *publisher's sign of ISERI*; *signed HIROSHIGE*. No. 68

209 **Kusatsu**: The junction of the Kisokaidō with the Tōkaidō. People walking along the almost dried-up bed of the Kusatsu river, the houses of the town being visible in a hollow with hills beyond; *publisher's sign of ISERI*; *signed HIROSHIGE*. No. 69 (*wrongly numbered 68*)

210 **Ōtsu**: View of a street at the high part of the town overlooking Lake Biwa, two laden bullock carts coming up the street and a party of three women travellers passing one of the inns on the right; *publisher's sign of ISERI*; *signed HIROSHIGE*. No. 70

HIROSHIGE (Ichiryūsai), 1796–1858.

TOTO MEISHO.

The earliest set of "CELEBRATED VIEWS OF YEDO," c. 1828, full-size, oblong; each signed ICHIYŪSAI HIROSHIGE.

211 **Susaki Yuki no Hatsuki**, "New Year's Sunrise after Snow at Susaki" on a piece of projecting land where is the Shrine of Benten, deemed the best point from which to view the rising sun at the New Year
 * * First edition.

212 **Shinobu-ga-oka Hatsu ike no zu**, "The Lotus Pond at Shinobu-ga-oka." View of the Pond and Causeway to the Shrine of Benten, lined by stone lanterns
 * * First edition.

213 **Masaki**: End of Spring, ferry-boat crossing the river.—**Tsukuda Jima**, First Cuckoo of the Year.—**Yoshiwara**, Morning Cherries; all full-size, oblong; second edition, published by Kawaguchi Shōzō, but without the ornamental borders (3)

18/16
21

214 **Shibaura**, Ebb Tide.—**Tsukuda Jima**, First Cuckoo of the New Year.—**Takanawa**, Full Moon with geese flying; *all full-size, oblong; second edition, published by Kawaguchi Shōzō, but without the ornamental borders* (3)

215 **Shinobazu**, The Lotus Pond.—**Susaki**, New Year Sunrise.—**Takanawa**, Full Moon; *all full-size, oblong; second edition, published by Kawaguchi Shōzō, but without the ornamental borders* (3)

NANIWA MEISHO ZUE.

“CELEBRATED VIEWS OF NANIWA” (*a poetic name for Ōsaka*), *eight of a series of ten, full-size, oblong. Each signed HIROSHIGE, published by Kawaguchi Shōzō, with the seal YEISENDŌ, c. 1828.*
This series is very rare.

216 **Yasui Tenjin yama hanami**, “Flower viewing at Tenjin Hill, Yasui”: A Group of people seated on a yellow mat under blossoming cherry-trees on the top of a hill, and a man dressed as a woman holding a fan, dancing to the music of a SAMISEN played by another man
 * * * First edition.

217 **Junkei machi Yomei sei no zu**, “Picture of Night Stalls in Junkei Street.” A crowd of people shopping at night time, with lanterns in the shops, over the stalls, and carried by pedestrians; on the right a tooth brush and toilet powder shop, and on the left a fishmonger’s stall
 * * * Second edition.

218 **Dōjima Kome Akinai**, “The Rice Market, Dōjima”: A crowd of speculators with eager gestures bargaining for “spot” or “future” deliveries, and the attendants with water tubs and ladles sprinkling the ground to lay the dust
 * * * Second edition.

219 **Dōtom bori**: The Theatre Street beside the Dōtom bori, one of the canals, seen from the Ebisu bridge through flat streaks of mist, the flags of the various houses flying high above the roofs
 * * * Second edition.

220 **Hachikenya Chakusen**, “Ship arriving at Hachikenya”: A wharf with a flight of steps on the bank of the Yodo river, and men unloading a boat, while others stand about sightseeing, and two other boats are lying by
 * * * Second edition.

220A **Zakoba Uwoichi no zu**, “The Fish Market, Zakoba,” in the Kawaguchi quarter. A busy crowd buying and selling, one man throwing out a fish to be caught, and next door a man entering accounts in a book
 * * * Second edition.

221 **Anryu machi, Naniwa-ya no zu**, "Picture of Naniwa House, Anryu Street": The garden of a tea-house with a great low pine supported on hundreds of trestles, and people viewing it, and stooping to see under it
 * * * Second edition.

222 **Sumiyoshi Onta no Saishiki Bengaku no zu**, "Picture of the BENGAKU (a dance) in honour of the KAMI of the rice fields at Sumiyoshi": Two men in high clogs dancing before the Shintō Temple, dedicated to the Gods of the Sea
 * * * First edition.

223 **Sumiyoshi**. Another copy, later edition

224 **Imamiya Tōka Ebisu**, "Festival of Ebisu at Imamiya": A crowd of people promenading the river bank with branches of bamboo decorated with luck objects
 * * * Second edition.

KYŌTO MEISHO.

"CELEBRATED VIEWS OF KYŌTO." *Eight of the set of ten prints; full-size, oblong; published by Kawaguchi; each with a double-line frame, and signed HIROSHIGE.*

225 **Kinkakuji**: The gold-plated temple surmounted by a bird with out-spread wings, with woods and pond, and a round-topped hill in the distance

226 **Tsuten Kyō no Kofu**, "Red Maples of Tsuten Bridge": A gorge spanned by a covered wooden bridge, flaming maples on either bank, and the fallen leaves on the stream, with groups of people picnicing on the near bank

227 **Arashiyama**, at the foot of the rapids, the bank and hillside covered with woods in which blossoming cherry trees are conspicuous; on the stream a single raft with smoke issuing from a straw-covered shelter, and two men, one poleing it along, the other standing looking towards the beauty of the foliage

228 **Yatsuse no Sato**, "Village of Yatsuse": A path through fields in the bright hues of spring, and three women coming along with loads on their heads, one carrying a ladder

229 **Yodo gawa**: A great boat with a straw awning on the Yodo river, under the light of the full moon, across which a cuckoo is flying, with two straining boatmen at the stern, and a company of people taking refreshments, some of which are being served from a smaller boat tied alongside

230 **Shimabara**, one of the gates of the Yoshiwara quarter in the early morning, with the crescent moon in the sky; in the foreground a noisy roysterer being helped away

231 **Kiyomidzu Temple**, standing high on a hill-side, with its great wooden understructure partly hidden by cherry blossom, and dark-topped trees outlining the hill against blue and golden clouds; in the foreground a tea-house, the balcony decorated with lanterns

232 **Yūsuzumi**, "Evening cooling," in the partly-dry bed of the Kamo river in the Shijō quarter, people seated on low platforms fixed on the shingle and partly in the river itself, lit by many lanterns; in the foreground a man and woman giving an entertainment

ŌMI HAKKEI.

"EIGHT VIEWS OF ŌMI," the province in which Lake Biwa is situated; full-size, oblong; published by Kawaguchi Shōzō, with the stamp *Yeisendō*; signed HIROSHIGE.

233 **Seta, Sekishō**, "Sunset at Seta": View of the lake spanned by the long Seta bridge, and Fuji in the distance towering into a golden yellow sky; the sails in the distance half lost in the low mists on the water

234 **Katada, Rakugan**, "Homing Geese at Katada": A flight of geese descending to a marshy reedy piece of ground, where a thatched hut has been built out over the water; the distance partly lost in evening haze; the foreground hill with a green top, and orange streaks of mist behind it, and the rear hill

235 **Ishiyama, Akitsuki**, "Autumn Moon at Ishiyama": A high rocky and wooded cliff on the left, with the pagoda of Ishiyama-dera rising above the trees, overlooking the lake and Seta bridge; beyond, dim outlines of hills wrapped in a silver mist, encircle the lake

236 **Karasaki, Yoru ame**, "Night Rain at Karasaki," with its huge spreading pine trees in the centre of the downpour, and partly veiled in mist

237 **Hirayama, Bosetsu**, "Evening Snow at Mount Hira": The great slopes of the mountain rising cold and silent beyond the pine-clad valley, in which a few houses are clustered around an arm of the lake, and a few peasants are dragging their way through the thick deposit

238 **Hirayama**. Another copy, less finely graded, with a grading block left out in the lower slope of the near mountain

239 **Mii dera, Banshō**, "Evening Bell, Mii Temple": A flat field, graded into a reddish brown in the foreground, with green tipped mountains rising beyond, on the wooded sides of which the temple roofs jut out through the trees with orange streaks of mist between them and the dark loftier hill in the background outlined against the sunset gold of the sky, with a dark top

240 **Mii dera.** Another copy, the field in the foreground green, and the yellow sky graded upwards to a deep orange ; *later issue*

241 **Yabase, Kihan,** "Returning Boats at Yabase": The lake with evening mists just beginning to blot out the boats in the distance, and rising up the hill-side ; other boats coming nearer in, some furling sails and others moored, and over all a golden sky with the reflected red of sunset at the top

242 **Yabase.** Another copy

243 **Awazu, Seiran,** "Clearing Weather at Awazu": A curving coast of a bay, with a road along the shore lined with pine-trees ; in the distance hills streaked with mist, and a higher range beyond with a glowing sunset, cloud behind, and black sky above

244 **Awazu.** Another copy ; *from same blocks, but more lightly printed*

245 **Ōmi Hakkei.** Five of the set : Hirayama, Karasaki, Seta, Ishiyama, and Awazu (5)

YEDO KINKO HAKKEI.

"EIGHT VIEWS OF THE ENVIRONS OF YEDO." *Two of the set, each with only one poem ; published by SANO-YA KIHEI, with the seal KIKAKUDŌ stamped in red on each print ; full-size, oblong ; signed HIROSHIGE.*

246 **Tamagawa, Akitsuki,** "The Autumn Moon, Tama River." A great willow tree in the foreground, its branches, and the tall kusa grass on the bank, swayed by the breeze ; two men fishing on the near bank, the distant hills suffused with a silvery mist, a full moon in the sky
 ** Perhaps the most beautiful of Hiroshige's many landscapes.

247 **Ikegami, Banshō,** "Evening Bell at Ikegami." View of the entrance to the stairs leading up the hill-side to the temple, which is enveloped in a grove of cryptomerias, and the tea-houses which surround the gate

248 **Kwa Chō Large Panel:** Duck and Bamboo in snow ; *signed HIROSHIGE, with the BAKA seal under the signature*

249 **Shinagawa,** *one of the TōKAIDŌ series.* Second state, No. 2

250 **Kambara,** *one of the TōKAIDŌ series.* Only state, No. 16

251 **Kameyama,** *one of the TōKAIDŌ series.* Only state, No. 47

252 **Oblong Yedo Views :** NIHON BASHI YUKI BARI ASA, "Snowy morning Nihon Bridge."—ANOTHER VIEW of the same subject.—SUMIDAGAWA, HASHIBA FERRY.—NOJI TAMAGAWA: A guide pointing out the flight of sanderlings to two ladies ; *the last from a TAMAGAWA set* (4)

TRIPTYCHS.

28
5

253 Awa no Naruto, "The Whirlpool of Awa." View of the Rapids and Whirlpool in the channel dividing the Islands of Shikoku and Awaji, one of the entrances to the Inland Sea, near Kōbe; *full-size, upright*; published by TSUTA-YA, signed HIROSHIGE, sealed TŌKAI NO IN; dated Snake 4 = 4th month, 1857 (3)
 * * First edition.

254 Awa no Naruto. Another copy, same edition

255 Kisōji no Yama Kawa, "River and Mountain of the Kiso Road." View of a Waterfall and River in the Kiso Mountains covered in snow, and snow falling; *full-size, upright*; published by TSUTA-YA; signed HIROSHIGE, sealed BOKURIN SHOKOKU; dated Snake 8 = 8th month, 1857
 * * First edition.

256 Buyō Kanazawa Hachishō Yakei, "Night Scene of the Eight Views of Kanazawa," an inlet on the shores of Tōkyō Bay; *full-size, upright*; signed HIROSHIGE, sealed ICHIRYŪSAI, and dated Snake 7 = 7th month, 1857
 * * First edition.

256A Sumidagawa Setchu, "Sumida River in Snow." Scene showing both banks of the river with islands in the centre, crossed by flats of mist of various colours; *full-size, upright*; one of a set YEDO MEISHO, "Yedo Views"; publisher's sign of TSUTA-YA; signed ICHIRYŪSAI HIROSHIGE (3)

257 Kakemono-ye: SNOW GORGE on the Fuji river, the companion to the Monkey Bridge by moonlight; publisher's seal of SANOKI; signed HIROSHIGE

258 Kakemono ye: SNOW GORGE. Another copy; slightly mellowed

259 Kakemono-ye: Narihira viewing Fuji attended by his sword bearer and a spear man; signed HIROSHIGE; mounted

260 Fuji San-jū-Rok'kei, "Thirty-six Views of Fuji." Complete set of thirty-six, with title-page, in folding book form, each sheet signed HIROSHIGE; prints dated 1858, title 1859

SADAHIDE (Utagawa), worked c. 1820-1867.

261 Fuji san Tainai Meguri no zu, "Travelling around inside Fuji." Triptych. View of parties of pilgrims exploring the caves, in one tapping the udder-like stalactites, in another worshipping at a shrine; signed GOUNTEI SADAHIDE, and dated Horse 3 = 3rd month, 1858 (3)

262 Dai Nippon Fuji san zetcho no zu, "View of the highest part of Mount Fuji in Great Japan." Triptych. The scene around the crater at a period of calm; signed GOUNTEI SADAHIDE, and dated Snake 5 intercalary = 5th month, 1857 (3)

SURIMONO.

263 **Fukujuso** Plants in a pot on a chess board ; *signed* FUSENKO I-ITZU.—A Woman under a Cherry tree in a shower ; *signed* YANAGAWA SHIGENOBU.—A Woman writing a Poem in front of a TSUITATE decorated with a pine tree and offering of SAKÉ ; *signed* KEISAI.—Saru Kame no Noru, “The Ride of a Monkey on a Tortoise,” sent by Otahime to get a monkey’s liver ; *signature illegible, but by HOKUSAI* (4)

264 **Hokkei** : A CARP leaping from a tub of water.—TWO SPARROWS, a garden basket and a pine cone.—TWO FISH in a dish and a bottle of SAKÉ.—A BOX WITH STICKS OF CHARCOAL, a feather napkin, and seal ; *all signed* HOKKEI (4)

265 **Hokkei** : NANIWA HOUSE, Anryu Street, Ōsaka, the garden front in snow.—EGUCHI NO KIMI in the rôle of Fugen on an elephant.—A FALCON on its perch.—A PILE OF SAKADARU and a brazier on a low table ; *all signed* HOKKEI (4)

266 **Hokkei** : YAMA UBA, on a coloured gold ground.—HAULING IN A SEINE, and fishing nets drying ; *both signed* HOKKEI.—TWO WOMEN, on a pale blue ground ; *signed* KIKO KEISU.—A GROUP OF WOMEN of different classes around a man on a balcony ; *unsigned*

267 **Gakutei** : KIN, KI, SHŌ, GWA, a Parody of the four Chinese Accomplishments, Harp playing, Checkers, Writing and Drawing ; *each signed* GAKUTEI HARUNOBU (4)

268 **Gakutei** : A WOMAN making a thread ball.—HALF-LENGTH OF A WOMAN in a circle, and a peacock on a fan.—A SUIT OF ARMOUR and a MOCHI cake ; *all signed* GAKUTEI (3)

269 **Shinsai** : A WOMAN with a child awaiting her husband’s return.—THREE MEN on a raft.—A BOY on a wooden horse for horse trappings.—TWO WOMEN, one cutting vegetables ; *all signed* SHINSAI (4)

KAKEMONO.

270 **Hosoda School** : An OIRAN on parade, in colours, on paper ; *unsigned*

271 **Chitsuzan** : A white hō-hō Bird on a rock beside peony and bamboo, in colours on silk : *signed* JŌSOKU DOZIN, 74 YEARS OLD ; *sealed* SHAKU-IN KENSHI and CHITSUZAN HOKUGO JŌSOKU, c. 1760

272 **Shijō School** : Two Cranes under a blossoming plum-tree, in colours on uncut velvet ; *unsigned*

BOOKS.

273 Tajima (Shiichi) "Masterpieces," by Jakuchū, 1 vol. Ōsaka, 1914, *with reproductions in colours and monochrome* (3)

274 Hokusai: FUGAKU HYAK'KEI, "One Hundred Views of Fuji," 3 vol. complete, *vol. I and II of the First Edition in the original covers, known as the "Falcon's Feather Edition," dated 1834 and 1835 and signed respectively "76 AND 77 YEARS OLD HOKUSAI I-ITZU ARATAME GWAKYŌ Rōjin Manji; vol. III is of the rare edition tinted pink* (3)

275 Hokusai: FUGAKU HYAK'KEI, 3 vol. *apparently of the 1875 edition* (3)

276 Hokusai: FUGAKU HYAK'KEI, vol. I and II duplicated different editions (4)

277 Hokusai: HOKUSAI GWAFU, 3 vol., *in colours, a late edition* (3)

278 Hokusai: YEHON SAKIGAKE, "Picture Book of Leaders," i.e. Chinese and Japanese Heroes, 1 vol. Yedo, 1836, First Edition; and four other odd vol. (5)

279 Gakutei: KYŌKA NIHON FUDOKI, "Comic Poems on Japanese Customs," 2 vol. First Edition, Ōsaka, 1831, *tinted*

Another Property.

HARUNOBU (Suzuki), d. 1770.

280 Indoor Scene: A young Girl playing the KOTO and her lover seated behind her kissing her; a black dog by their side turns his head away; YOKO-YE; *unsigned*

KORYŪSAI (Isoda), 1720-c. 1782.

281 Niwaka Characters: Narihira and four girls as a hawking party passing to the left; *medium size, almost square, one of a set SEIRŌ NIWAKA KYŌGEN TSUKUSHI, "A Series of the Niwaka Plays of the Tea-houses"; signed KORYŪ*

TOYOKUNI (Utagawa), 1769-1825.

282 Theatrical Scene: Matsumoto Kōjirō as the ghost of Iohata appearing to her husband Iyenushi Mokuyemon in the person of Onoye Matsusuke; *full size, upright; signed TOYOKUNI*

The Property of a Collector.

MORONOBU (Hishikawa), d. 1694.

283 **The Averted Execution of Morihisa** by the appearance of Kwannon, the sword breaking in the executioner's hand ; *black and white* ; YOKO-YE ; *unsigned*
 * * * From the Hayashi and Happer collections.

MASANOBU (Okumura), c. 1685–c. 1765.

284 **Yoshiwara Scenes** : UMA MICHI, "The Horse Road." A group of women and a man in a KAGO passing along. SAWAGI NO TEI, "A Form of Excitement." A group of women round a SAKÉ kettle, a man dancing and another beating a cup stand for a drum ; *black and white* ; YOKO-YE ; *unsigned* (2)

KIYOMASU (Torii), 1706–1764.

285 **Theatrical Duo** : Onoye Kikugoro as a man letting himself down by a rope through a wistaria trellis to where Segawa Kokunjo as a woman is lying asleep ; HOSO-YE, URUSHI-YE ; *signed* TORII KIYOMASU

TOYONOBU (Ishikawa), 1711–1785.

286 **A Key-block Proof** : A Woman seated smoking and looking up at the coiling smoke issuing from her lips ; *full size, upright, black and white* ; *signed* ISHIKAWA SHŪHA TOYONOBU

HARUNOBU (Suzuki), d. 1770.

287 **Interior Scene**, Winter : An OIRAN seated on a KOTATSU reading and a youth reclining under the folds of the quilt looking at the end of the manuscript ; through the window bamboo covered in snow ; *medium size, almost square, without text* ; *signed* HARUNOBU

288 **Autumn** : A young Lady walking through a field to the left followed by a male servant carrying a branch of highly-tinted maple on his shoulder ; *medium size, almost square, without text* ; *signed* HARUNOBU

KINYUDŌ.

289 **Hashirakake** : A SHŌJŌ asleep beside a SAKÉ jar, dreaming of a SHŌJŌ dancing ; in pink and green ; *signed* KINYUDŌ

KORYŪSAI (Isoda), 1720-c. 1782.

290 **Kioshi and Chōshi**: An UKIYOE Analogue of the Chinese Paragons of Filial Piety. A girl squatting fishing with rod and line, and a man standing talking to her; *large size, almost square*; *one of a set FŪRYŪ YAMATO NI-JŪ-SHI KŌ*, "A Japanese version of the Twenty-four Examples of Filial Piety"; *signed KORYŪSAI*

291 **A Girl playing with a dog** beside a KIRIKO-TORO hung up for the Bon Festival; *small size, upright*; *unsigned*

292 **Two Young Ladies** and a boy walking to the left in a sun-lit field at the maple season, the boy carrying a branch; *half block size*; *signed KORYŪ*

SHUNSHŌ (Katsukawa), 1724-1792.

293 **A Fishing Party**: A Youth seated in a boat, smoking, and fishing with rod and line, and a girl beside him showing a fish she has just taken off her line, geese flying in the distance; *small size, almost square*; *one of a set SHINAGAWA HAKKEI*, this for Homing Geese; *signed KATSUKAWA SHUNSHŌ*

294 **Nakamura Jūzō** in male character, standing holding a pipe and a bamboo hat.—**Nakamura Matsue** as a woman, standing in front of a stream beside a fence.—**Ichikawa Yaozō II** in male character, standing wringing his hands; all HOSO-YE; *signed SHUNSHŌ* (3)

295 **Ichikawa Monnosuke II** in male character, standing holding a sword in his left hand by his side.—**Ichikawa Masuzō** in male character, standing with right hand on his left arm.—**Arashi Sanyemon V** in male character, standing with wrists crossed; all HOSO-YE; *signed SHUNSHŌ* (3)

296 **Nakamura Dengorō** in male character, standing in a black dress, holding aloft a branch of plum blossom in a storm; HOSO-YE; *signed SHUNSHŌ*.—**Ichikawa Kodanji**, female bust portrait on a fan leaf, with SHUNSHŌ's jar seal.—**Segawa Yajirō**, half-length female portrait on a fan leaf, with BUNCHO's seal; *the two last from YEHON BUTAI ŌGI*, "Fans of the Stage," 1770 (3)

SHUNZAN (Katsukawa), worked c. 1776-1800.

297 **A Group of Three Boys**, one reading, one crawling into the house with a branch of maple, and one pointing to a hole in the window frame forming a full moon; *medium size, almost square*; *signed SHUNZAN*

298 **A Lady and her Maid** under a willow beside a stream, the maid with fresh picked leaves in her hat; *small size, almost square*; *signed SHUNZAN*

KIYONAGA (Torii), 1752-1813.

299 **Seirō Niwaka**: Two half-block views unseparated, of a set of Niwaka celebrations for Yedo-chō and Kyō-chō, the procession passing to the left; *both signed KIYONAGA*

300 **Hashirakake**: A Woman playing Battledore and Shuttlecock on New Year morning; *signed KIYONAGA*

301 **Hashirakake**: The First Cuckoo of Spring, two ladies walking to the right, the further one turning to watch the flight of the cuckoo; *signed KIYONAGA*

UNCERTAIN.

302 **A Child as Sambaso**, seated, wearing the hat with the sun disc and twelve months, and holding a cluster of bells; *small size, upright; without background; unsigned*

303 **A Child with a Hobby Horse**, facing to the left; *small size, upright; without background; unsigned*

304 **A Child as a Lion Dancer**, seated, holding a lion mask in his right hand and holding up a branch of peony in his left hand; on a yellow ground; *HOSO-YE; unsigned*

UTAMARO (Kitagawa), 1754-1806.

305 **Iwai Hanshirō IV** as the wife of Hatakeyama Shigetada, standing holding a lantern; *HOSO-YE; signed TOYOAKI*

306 **The Fuji View Tea-house**: Two women seated on the floor, one smoking, the other fanning herself and a waitress standing by in conversation; *small size, upright; signed UTAMARO*

307 **A Lady working a Puppet** dressed as a woman with three HANAGASA or flower hats, and another woman behind her and in front of a screen, playing a SAMISEN; *small size, upright; one of a set FŪRYŪ SHO-GEI NO NISHIKIYE, "Refined Brocade Pictures of the Polite Accomplishments"; signed UTAMARO*

308 **Boar Hour**, 9 to 11 p.m. **GEISHA**: Three-quarter-length figure of a GEISHA getting ready for an engagement and looking over her left shoulder at the bust of her maid fixing up her OBI at her back, on a mica ground; *full-size, upright; one of a set FŪZOKU BIJIN TOKEI, "Customs of Beautiful Women by the Clock"; signed UTAMARO*

309 **Komei Bijin Mitate Chushingura**, "A Selection of Celebrated Beauties in the Loyal League." Act XII. A Woman placing a box on a shelf above the TOKONOMA after the manner of Yurano-

LOT 309—*continued.*

suke placing the head of his enemy, a woman with a lantern acting as censer, and two others with boxes kneeling in front; *full-size, upright*; signed UTAMARO

310 **The Seventh Happiness in the House**: Two Women, one seated, the other on her knees admiring the work of a boy who is drawing a figure of Daruma; *full-size, upright*; *one of a set* GEI JIMAN KO TAKARA AWASE, "Vain Glorious Children Compared"; signed UTAMARO

311 **Salt-water Gatherers**: Three Women standing by the edge of the sea with buckets slung from their shoulders for carrying salt water; *one sheet of a triptych*; *full-size, upright*; signed UTAMARO

312 **A Yoshiwara Revel**: Triptych. A Group of eight men and two women more or less intoxicated, making merry; *full-size, upright*; signed UTAMARO

313 **The Seven Ri Beach**: Triptych. Pilgrims on the way to Enoshima; on the left a KAGO standing on the beach with a woman in it holding a pipe, and another seated beside it packing the tobacco in her pipe with a steel for striking, and a third shading her eyes as she looks backwards; in the centre two women walking beside another mounted on a horse; on the right a lady and her porter being accosted by a young girl offering a shell; *full-size, upright*; signed UTAMARO
 * * * From the Danckwerts' collection.

314 **A Hawking Party** crossing a lake with Fuji in the distance, a lady seated in the boat, and a man standing with a hawk on his hand; *one sheet of a triptych*; *full-size upright*; signed UTAMARO

TORIYAMA SCHOOL.

315 **Busata Nori-uchi**: "An Unexpected Visitor." A Lady standing with her hand in her sleeve up to her mouth before a man and woman seated beside a brazier; *half block size*; signed CHŌKИ

316 **Hashirakake**: "Cherries of Uyeno," half length figures of a woman and a man back to back, he stooping holding a dispatch box, *one of a set* YEDO MEISHO ASOBI; *unsigned, but probably from a set by* UTAMARO

317 **Spring**: A Mother on one knee nursing a little boy; *medium size, upright*; *unsigned*

YUMIAKI, c. 1800.

318 **Hashirakake**: The Letter reading scene from the Chūshingura, the girl on the balcony with a SAMISEN, the man below holding up a plectrum, and the spy below reading the end of the letter; signed YUMIAKI

YEISHI (Hosoda), c. 1746-1829.

319 **Flower Arrangement**: A Lady seated, facing to the left where is a vase with wistaria, cutting a branch of chrysanthemum; *full-size, upright; one of a set* FŪRYŪ RYAKU ROK'KASEN, "An Epitome of the Six Poets"; signed YEISHI

320 **Genji at Suma**: The Prince standing on the ENGAWA of a house looking out to sea, a lady seated beside a writing table, and another standing holding a letter box in the foreground; *printed in grey and violet; full-size upright; one of a sheet of a triptych;* signed YEISHI

321 **The Peony Show**: Two Ladies and a little girl viewing the flowers; *half block size; signed* CHŌBUN

KUNISADA (Utagawa), 1786-1864.

322 **A Woman** walking on the bank of the Sumida river, *a blue print touched with red*; and five other prints; *all signed* (6)

KUNIYOSHI (Utagawa), 1797-1861.

323 **Nichiren Exorcising the Ghost of a Cormorant Fisher**, seated on the bank of a river; *fullsize oblong; signed* ICHIYŪSAI KUNIYOSHI; and 2 other prints; *both signed* (3)

KUNIYASU (Utagawa), 1806-1836.

324 **A Woman in a Gale** standing under a willow, and two sheets of a triptych, cherry viewing at Mukojima; *all signed* KUNIYASU (3)

UTAGAWA SCHOOL.

325 **Twelve Actors**: Bust Portraits in colours, *four on a block size; signed* KUNIMASA; *on six sheets* (6)

326 **A Woman** with a SAMISEN seated beside its case passing up her SAKÉ cup, *full size, upright, signed* UTAGAWA KUNIKIYO.—**An Actor Dancing**, a crêpe print, *signed* KUNIHIRO.—**Gaku**, "Temple Pictures," three on one sheet, *one signed* TOYOKUNI, and *another* SHUNYEI (3)

HOKUSAI (Katsushika), 1760-1849.

327 **Visitors to Mukōjima** standing on the bank of the Sumida river, one pointing to Fuji in the distance; *a long Surimono, unsigned*
* * From the Wakai collection.

328 **Jōshū, Ushibori**: Fuji seen from Ushibori in the province of Hitachi across a bed of water reeds, with a junk moored in the foreground, out of which a man is emptying a pail of water ; no. 12 of the Views of Fuji ; signed ZEN HOKUSAI I-ITZU
* * A copy printed all in blue.

329 **Kōshū, Inume Toge**: Fuji seen from the Inume Pass, Province of Kai, the lower part of the mountain hidden in mist, the middle slopes brown merging into blue with a snowy crest ; up the hill in the foreground pack-horses and travellers are climbing ; no. 16 of the Views of Fuji ; signed ZEN HOKUSAI I-ITZU
* * First edition.

330 **Kirifuri no taki**, "The Falling Mist Waterfall," a forking cascade, with men at the base looking up at it, and two others on the hillside ; no. 1 of the series ; signed ZEN HOKUSAI I-ITZU
* * First edition.

331 **Hototogisu and Satsuki**, "Cuckoo and Azalea," one of the small set of Birds and Flowers ; signed ZEN HOKUSAI I-ITZU
* * First edition and very rare.

332 **Mu Tamagawa**: Four out of the set of six, quarter-block size ; signed HOKUSAI (4)

333 **A Man washing Vegetables**, standing on the rim of a tub in an early morning mist ; half-block size ; signed ZEN HOKUSAI I-ITZU.—**Ryōgoku Fireworks** ; oblong ; signed SHUNRŌ (2)

YEISHŌ (Hosoda), worked c. 1790-1800.

334 **A Woman leaving the Bath**, clad in a star-patterned YUKATA ; TANZAKU ; signed YEISHŌ

SHŪCHŌ (Tamagawa), worked c. 1790-1800.

335 **Hashirakake** : KOMURASAKI AND GOMPACHI, she standing behind her lover holding a pipe ; signed SHŪCHŌ

336 **A High Tide at Enoshima**. Triptych. Female Pilgrims being carried on the shoulders of men through the sea which has cut off part of the causeway to the island ; medium size, upright ; signed SHŪCHŌ

SHUNYEI (Katsukawa), 1767-1819.

337 **Hashirakake** : A Man holding a woman on his shoulder while she reaches up into a tree, where a monkey is seated on a bough ; signed SHUNYEI

TOYOHIRO (Utagawa), 1765-1830.

338 **A River Party** : Oni Nembutsu, Fuji Himi and others having a musical diversion on a boat ; a copy of an OTSU-YE in long Suri-mono form ; signed TOYOHIRO

339 **Manzai Dancers**: Two, with a dog barking at them, beside a KADOMATSU at the New Year; *a blue print; small size, upright; signed TOYOKUNI*

TOYOKUNI (Utagawa), 1769–1825.

340 **Making Clothes**, the left-hand sheet of a triptych, three Ladies on the floor at work; *full-size, upright; signed TOYOKUNI*

341 **The Dream**: Triptych. In the centre a noble Lady on her knees with arms on a book-rest, asleep, dreaming of her wedding as symbolised by the rat's wedding in a cloud, two of her ladies with books, four others playing UTA GARUTA, the card game of The Hundred Poets, and on the right three more lady attendants, one advancing with a cup on a stand; *full-size, upright; signed TOYOKUNI*

342 **Hachi Katsugi**, "Wearing Saucepans on the Head." A Woman walking with a staff, wearing a large round hat, and a page-boy following; inset an open book with the story of the old time custom; *half-block size, printed in grey and yellow; signed TOYOKUNI*

343 **The Ide Tamagawa**: Two Ladies wading across, one holding a TANZAKŪ inscribed; *small size, upright; signed TOYOKUNI*.—**A Woman seated** in front of an open SHOJI, with snow outside; *full-size, upright; signed TOYOKUNI (Gosotei)* (2)

FUSETSU, late XIXth century.

344 **Nihon Meizan Zue**, "Celebrated Mountains of Japan," two of the set, *half-block size, FUJI SAN and KONGŌ SAN, each signed FUSETSU*.—**Nihon Meisho Izumi Ari Tōshi Myōjin no zu**, "View of the Ant Road to Myōjin Temple, Izumi," Peasants on the road in a rain scene; *half-block size; unsigned* (3)

YEIZAN (Kikugawa), c. 1800–1829.

345 **A Woman viewing Iris**, and holding a boy by the hand; *unsigned*.—**A Woman after a Bath**, loosely clad, holding a face cloth in her teeth.—**Cherry Viewing**: A Man, Lady and Maid under a blossoming tree; *the last two signed YEIZAN* (3)

HIROSHIGE (Ichiryūsai), 1797–1858.

346 **Masaki Bōshun no Kei**, "End of Spring at Masaki," View up the Uchi river, with a ferry-boat crossing and a raft beyond, on the left bank two TORII; *one of the first set of Tōtō MEISHO; full-size, oblong; signed ICHIYŪSAI HIROSHIGE*

* * First edition.

347 **Kyōto Meisho.** Three Views of this set ; KINKAKUJI, the gold plated Temple ; YODO GAWA with the ferry-boat under the moon ; and GION-SHA SETCHŪ, women outside the TORII of Gion Temple in snow ; *all full-size, oblong* ; signed HIROSHIGE (3)
 * * All first editions, but poor state.

348 **Mikusa-yama.** Yoshitsune's troops passing round the hill for a night attack on the Taira in 1184 ; *one of the set YOSHITSUNE ICHIDAIAKI*.—TAMAGAWA, AKI-NO TSUKI, AYU TORI, "Catching Fish by Moonlight, Tama river," *one of the SETTSU GEKKA set, this for Moon* ; *full-size, oblong* ; signed HIROSHIGE (2)

TŌKAI DŌ SERIES.

349 **Odawara** : First state and original colouring. No. 10

350 **Hakone** : Only state, but original colouring. No. 11

351 **Yoshiwara** : A modern re-cut block imitating the first state of this print. No. 15

352 **Nissaka** : Only state, but original colouring. No. 26

353 **Kameyama** : Only state. No. 47

354 **Tsuchiyama** : Only state, but original colouring. No. 50

355 **Ōtsu** : First state, but the hill in grey instead of green ; no. 54

356 **Yawata** : One of the KISOKAIDŌ Series ; no. 25 ; signed HIROSHIGE
 * * First edition.

357 **Chūshingura** : A complete set of twelve, the series published by ARIDAYA (Seiyemon) ; and One Scene from another series ; *all signed HIROSHIGE* (13)

358 **Sumida gawa** in Snow, with a man on a raft ; one of the SHIKI YEDO MEISHO set of panel prints ; and an undivided Sheet, with two circular ŌMI HAKKEI views, mainly in blue ; *both signed HIROSHIGE* (2)

359 **Asakusa gawa Shūbi no Matsu, omma ya gashi**, "The Pine Tree Rendezvous, Horse-ford, Asakusa river," with a GEISHA's shadow on the boat blind.—**Tsuki no Misaki**, "The Moon Viewing Cape" : Looking out to sea from the balcony of a tea-house.—**Ōji, Shozoku E-no-Ki Ōmisoka Kitsunobi** : Foxes assembling at New Year's Eve, Ōji, from the Hundred Views of Edo ; signed HIROSHIGE (3)

360 **Ryōgoku Hanabi**, "Fireworks at Ryōgoku."—**Minowa, Kan-sugi Mikawajima** : A crane flying down to another standing in a field ; both from the Hundred Views of Fuji.—**Takanawa**, from an oblong TŌTO MEISHO set ; *all signed HIROSHIGE* (3)

361 **Ōmi Hakkei** : A set of eight quarter block prints published by SENICHI, with yellow margins ; *all signed HIROSHIGE* (8)

362 **Ōmi Hakkei**: Another set of quarter block prints published by I-HIKO, with censor's seal of YOSHIMURA, c. 1842-53; *all signed HIROSHIGE*.

* * Not mentioned by Happer.

363 **Ōmi Hakkei**: Three of a set published by ARIDAYA, *half block size*, with poems; and Two Others from different sets; *all signed HIROSHIGE*

HIROSHIGE II, 1859-1868.

364 **Tōto Meisho**: Three full-size oblong views from this set, printed mainly in blue; *signed HIROSHIGE and dated Dog 2 = 1862* (3)

365 **Fishing at Ebb-tide**: Two sheets of a triptych, a group of half draped women on the sea shore; *full size, upright*; *signed HIROSHIGE, and dated Rat 3 = 1864*

TOSHICHIKA (Kobayashi), late XIX cent.

366 **Two Carp in Water**, *medium size, upright*; *signed TOSHICHIKA*

YOSHIMORI (Ikkōsai), worked c. 1850-1870.

367 **A Public Bath House**, with nude women quarreling; *triptych, medium size, upright*; *signed IKKŌSAI YOSHIMORI, and dated Dragon = 1868* (3)

VARIOUS.

368 **Nine Actor Portraits**, *half block size*, *signed HIROSHIGE*; Two Sheets of a Battle Scene Triptych, *by SADAHIDE*; and Four other Prints (14)

SURIMONO.

369 **A Long Surimono**: Scene in the kitchen of a Yoshiwara-house on New Year's Day, a party of strolling performers with music, one as Inari dancing, amusing the women collected round the ovens; *unsigned, but sealed SHUNMAN*

370 **Two Small Surimono**: A Woman viewing plum blossom, and a woman entertaining a man, *the last signed SHOSADŌ SHUNMAN*.—*Nittan no Shiro* on a wild boar, *signed GAKUTEI TEIKO*.—*Shizuka Gozen* dancing, *signed SHINSAI* (3)

371 **Offerings to Daikoku** on Rat day, a woman placing them on the God's shelf, and an OIRAN on parade in the snow on New Year's Day, both on one mount, *signed HISHIKAWA SōRI*.—*An Oiran* and her KAMURO, *half length*, *signed KATSUSHIKA HOKUSAI* (2)

372 Raikō alarmed at the sight of a GAKU bearing the ogre's head.—A Kite, a thread ball in a box, FUKUJOSO plants, etc.—A Woman standing looking out of a balcony on a river scene; *all signed HOKKEI* (3)

373 Twilight at Michinoku, and a poet looking over the cliff listening to the cries of plover.—The Monkey Bridge at Sunrise.—A Peacock and hen beside a waterfall; *all signed HOKKEI* (3)

374 Hokusai: Nine Pages of Illustrations from CHUKO ITAKO BUSHI, mounted in an album; *in colours*

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EARLY ENGLISH SCHOOL.

| | | |
|---|---|---|
| 3 | Bust of a Girl, and similar study of a Boy, <i>both in red chalk</i> | 2 |
| 4 | Two Busts of Girls, <i>in black chalk</i> | 2 |
| 5 | Study of Hands, Cuffs, etc. <i>in black and white chalk on blue paper</i> ; also A similar drawing | 2 |
| 6 | Two Heads, and Study for a Lady's Portrait, <i>in black and white chalk</i> | 3 |
| 7 | Studies of Portraits and Hands, <i>in black and white chalk on blue paper</i> | 4 |

FRAMED.

DANTE GABRIEL ROSSETTI, 1828-1882.

| | | |
|-------|---|---|
| 8 | Golden Water : A female figure in long yellow drapery trimmed with green and violet, holding a small cask and bowl, standing in a landscape, <i>water-colour painting, signed with initials and dated 1858, size 14½ in. by 7 in.</i> | 1 |
| * * * | This picture was formerly in John Ruskin's House, Brantwood. | |

IN THE FOLIO.

ANNIBALE CARACCI.

9 Study of a Child, possibly for Infant Bacchus, *in black chalk heightened with white* V

PAUL POTTER.

10 Landscape Scene: Cattle and Figures 1

PERRONNEAU.

11 Lady with Cat, *pastel*, 18 in. by 14 in. 1

REMBRANDT VAN RIJN.

12 THE PARABLE OF THE VINEYARD, *signed and dated; from the Sir Thomas Lawrence collection* 1

MICHAEL ANGELO.

12A Study for Figure in The Crucifixion of St. Peter, in the Pauline Chapel of the Vatican, size 14 in. by 12½ in. 1

* * From the Knight collection.

J. M. W. TURNER, R.A.

12B Whitby Harbour, *signed and dated 1830, charcoal*, size 13 in. by 18½ in. 1

REMBRANDT VAN RIJN.

13 An early and most interesting Self-portrait by the Artist, *in black and red chalk and sepia wash*; standing, three-quarter length to right, head turned full face; in close-fitting cap and full cloak, holding a pair of gloves in right hand; *size 5½ in. by 4½ in.* 1

* * On the back is the signature "Rembrandt f," in black chalk, probably by the artist; above this has been written in brush and wash, "Rembrandt f," 1627. The portrait dates itself, as it shows the artist at the age of about 21, before he grew a moustache. From the J. Barnard, W. Esdaile, Strawberry Hill, and Thane collections.

[See ILLUSTRATION].



No. 13.

J. M. W. TURNER, R.A.

14 A charming Sketch in neutral tints, of a lime kiln in the foreground and distant hills beyond, *dated by the artist 1796*; size $7\frac{1}{4}$ in. by $16\frac{7}{8}$ in. 1
 ** This sketch has been carefully compared with other early and similar studies by Turner in the Stokes collection, which has now passed into the possession of his great-nephew, and there can be little doubt as to its authorship. The date also appears, without doubt, to be in the artist's own hand. Mr. Stokes was Turner's stockbroker and life-long friend, and his collection of water-colour sketches and pencil drawings was given to him by the artist.

SIR THOMAS LAWRENCE, P.R.A.

15 Portrait of Miss Susan Bloxam, *pencil and water-colour*, size $8\frac{3}{4}$ in. by 7 in. 1

J. S. COTMAN.

16 Seventeen small Studies of Trees and Views, *loose in original covers, ink and pencil* 17

T. ROWLANDSON.

17 Following the Hounds 1
 ** From the Huth collection.

JOHN S. SARGENT, R.A.

18 Sketch of Madame Gotrot, *pencil*, $9\frac{1}{2}$ in. by $10\frac{3}{8}$ in. 1

A. E. JOHN.

19 Study of Woman seated on the ground, *pencil*, size 16 in. by 11 in. 1

FRAMED.

THOMAS GIRTIN.

20 A Landscape with windmill by a river 1

21 Christ disputing with the Doctors, by Holbein, *water-colour drawing* 1

22 The Glutton, by T. Rowlandson, *in water-colours* 1

THE
**Property of the late Sir Edward Burne-Jones,
 BART.**
 [SOLD BY ORDER OF THE EXECUTORS].

LOT 23.

THE ORIGINAL PENCIL DRAWINGS FOR THE ILLUSTRATIONS
 OF THE KELMSCOTT CHAUCER,
 BY THE LATE SIR EDWARD BURNE-JONES, BART.

The history of the Kelmscott Chaucer, by far the most important achievement of the Kelmscott Press, dates from 1891, when William Morris first contemplated printing a Chaucer with a black letter fount which he hoped to design. In 1892 the idea of the Chaucer as it now exists, with illustrations by Sir Edward Burne-Jones, took definite shape. It was originally intended to have about sixty illustrations, but this number was afterwards increased to eighty-seven, of which eighty-five are described herewith. (*See "The Art and Craft of Printing," by William Morris, and "A Short Description of the Kelmscott Press," by S. C. Cockerell, 1902.*)

These beautiful pencil drawings were, without doubt, a labour of love to Sir Edward Burne-Jones. They were subsequently photographed and the photographs worked over in ink, and prepared for wood engraving by Mr. Catterson Smith.

The Chaucer was completed in May, 1896, though copies were not issued to the public until some weeks later. Sir Edward Burne-Jones, in writing to a friend, says: "I have been happy over it; it has never tired me, but refreshed me always." He compares his share in it to "That of the Carver of the Images in Amiens and Morris that of the Architect and Magister Lapicida." He spoke of the book altogether as being a type of the life he should most love: "A centre of Beauty, so surrounded with Beauty that you scarcely notice it where the lowest is as worthy as the highest, and yet the King is there. ("Memorials of Edward Burne-Jones," vol. II, p. 278).

The whole collection of eighty-five out of the eighty-seven original designs is now offered as one Lot.

Of this most interesting collection of Drawings, some are framed and the rest are contained in five cases, four being lettered on the back in Sir Edward Burne-Jones's handwriting.

CANTERBURY TALES.

(*The left-hand column of numerals refers to the drawings in order; the references in the next column are to the pages in the Kelmscott volume, where the corresponding engravings appear.*)

VOL. I.

1. *p. 132.* Clerk of Oxenford
2. *p. 129.* ,, ,,
3. *p. 139.* ,, ,,
4. *p. 60.* Prioress's Tale
5. *p. 114.* Wife of Bath's Tale
6. *p. 112.* ,, ,,
7. *p. 115.* ,, ,,
8. *p. 156.* Squire's Tale
9. *p. 167.* Franklin's Tale
10. *p. 165.* ,, ,,
11. *p. 170.* ,, ,,
12. *p. 169.* ,, ,,
13. *p. 22.* Knight's Tale
14. *p. 30.* ,, ,,
15. *p. 161.* Franklin's Tale
16. *p. 163.* ,, ,,
17. *p. 43.* Man of Law's Tale
18. *p. 58.* Prioress's Tale
19. *p. 153.* Squire's Tale
20. *p. 127.* Clerk of Oxenford's Tale

CANTERBURY TALES.

VOL. II.

21. p. 134. Clerk of Oxenford's Tale
 22. p. 136. , ,
 23. p. 9. Knight's Tale
 24. p. 24. , ,
 25. p. 23. , ,
 26. p. 15. , ,
 27. p. 553. Troilus and Cressida
 28. p. 448. House of Fame
 29. p. 7. Prologue to Canterbury Tales

VOL. III.

30. p. 315. Parliament of Fowls
 31. p. 377. , ,
 32. p. 322. , ,
 33. p. 318. , ,
 34. p. 446. Legend of Good Women
 35. p. 443. , ,
 36. p. 316. Parliament of Fowls
 37. p. 452. House of Fame
 38. p. 454. , ,
 39. p. 463. , ,

[See ILLUSTRATION].

40. p. 467. , ,
 41. p. 459. , ,
 42. p. 464. , ,



No. 23.
(See No. 10)



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44. *p. 248.* ,, ,,

45. *p. 241.* ,, ,,

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47. *p. 245.* ,, ,,

48. *p. 259.* ,, ,,

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51. *p. 252.* ,, ,,

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53. *p. 275.* ,, ,,

54. *p. 272.* ,, ,,

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56. *p. 312.* ,, ,,

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57. *p. 256.* ,, ,,

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 [See ILLUSTRATION].

61. *p. 385.* Book of the Duchess

62. *p. 325.* Boethius

63. *p. 323.* ,

64. *p. 223.* A. B. C. of Geoffrey Chaucer

65. *p. 470.* Troilus and Cressida

66. *p. 483.* , , "

67. *p. 500.* , , "

68. *p. 482.* , , "

69. *p. 501.* , , "

70. *p. 536.* , , "

71. *p. 518.* , , "

72. *p. 471.* , , "

73. *p. 519.* , , "

74. *p. 537.* , , "

75. *p. 313.* Parliament of Fowls

FRAMED DRAWINGS.

(On the back of the framed items the descriptions are in Sir Edward Burne-Jones's own handwriting).

76. *p. 416.* Legend of Good Women. Prologue. Love and Alcestis

77. *p. 437.* , , Ariadne. No. 1

78. *p. 438.* , , Ariadne. No. 2

79. *p. 440.* , , Ariadne. No. 3

80. *p. 426.* , , Dido

81. *p. 434.* , , Lucrecia

82. *p. 422.* , , Cleopatra

83. *p. 441.* , , Philomela

84. *p. 431.* , , Medea
 [See ILLUSTRATION].

85. *p. 424.* , , Thisbe

No. 25
(See No. 60)



No. 23.
(See No. 84.)



The Property of the late Judge Evans.

FRAMED.

ERNEST A. COLE.

24 Study of a Man's Head, *black and red chalk*, size $7\frac{3}{4}$ in. by $6\frac{1}{8}$ in. 1

CHARLES SHANNON, A.R.A.

25 Study of Two Women, *black and white chalk*, size $12\frac{7}{8}$ in. by 9 in. 1
 26 Study for Marmitons, *red chalk* 1

WALTER SICKERT, 1899.

27 Dieppe, Rue Piequet, and Street in Dieppe, *black chalk and water-colour*, size $11\frac{1}{4}$ in. by $5\frac{7}{8}$ in. 2

WALTER SICKERT, 1900.

28 Place St. Jacques, Dieppe, *size 8 $\frac{3}{4}$ in. by 11 in.* 1

H. LAMB.

29 Head of Breton Boy, *pencil*; and
 Lady seated on a sofa, by Hermann Paul, *red chalk* 2

CHARLES CONDER, 1904.

30 A Bull Fight, *red chalk* 1
 31 Bacchanalians, *pencil, red chalk and water-colour*, size $9\frac{3}{4}$ in. by $13\frac{1}{2}$ in. 1

CHARLES CONDER.

32 The River Bank, *red chalk*, size $9\frac{1}{2}$ in. by $13\frac{1}{2}$ in. 1
 33 Lady with a Hawk, *pen and water-colour*; and
 Haymaking, *charcoal*, by the same 2

WALTER SICKERT.

34 Gaieté Montparnasse, Paris; and
 "The New Bedford," by the same 2

MUIRHEAD BONE.

35 A Storm in Hampshire, *charcoal*, size $7\frac{3}{8}$ in. by $10\frac{3}{4}$ in. 1
 36 Demolishing: Night Scene, *pencil*, size $12\frac{1}{2}$ in. by $8\frac{1}{2}$ in. 1
 37 Morley's Hotel, *pencil* 1

AUGUSTUS E. JOHN.

38 A Boy seated with folded hands, *red chalk* 1
 39 A Girl's Head, *black and red chalk* 1

AUBREY BEARDSLEY.

40 The Dancer with the Domino 1

CHARLES RICKETTS.

41 Original Designs for woodcuts: "Cupid and Psyche" series 3

MARK FISHER, A.R.A.

42 In the Orchard, *pastel*, size $9\frac{3}{4}$ in. by $13\frac{3}{4}$ in. 1

W. WILDMAN.

43 Piccadilly, *water-colour*; and
 Bruges, *water-colour*, by the same 2

HORACE MANN LIVENS.

| | | | |
|----|------------------------------------|---|------|
| 44 | The Duck Pond, <i>water-colour</i> | 1 | 5 15 |
|----|------------------------------------|---|------|

SIR WILLIAM ORPEN, R.A. 1900.

| | | | |
|----|--------------------------------------|---|--|
| 45 | Shadows in the Valley, <i>pastel</i> | 1 | |
|----|--------------------------------------|---|--|

C. MARESCO PEARCE.

| | | | |
|----|--|---|--|
| 46 | Villa Porta Rossa, Florence, <i>water-colour</i> ; and Blind Man's Corner, Campo San Manizio, by the same | 2 | |
|----|--|---|--|

GEORGE SHERINGHAM.

| | | | |
|----|--|---|------|
| 47 | The Seasons: Spring, Summer, Autumn and Winter, <i>decorative water-colour paintings</i> , 16½ in. by 24½ in., on silk | 4 | |
| 48 | Revellers, <i>fan design</i> , <i>water-colour on paper</i> | 1 | 11 |
| 49 | Le Petit Lever, <i>fan on silk</i> | 1 | |
| 50 | The Blue Bird, <i>fan on silk</i> | 1 | |
| 51 | Shadow, <i>fan on silk</i> | 1 | |
| 52 | The Fête of the White Bull, <i>water-colour fan design on paper</i> | 1 | 5 15 |
| 53 | Sun Patterns, and Tone Study, <i>designs for fans on paper</i> | 2 | |

PHILIP CONRAD, A.R.A..

| | | | |
|----|--|---|--|
| 54 | A Lady seated in a basket chair, <i>charcoal</i> | 1 | |
| 55 | A Lady seated in ball dress, <i>charcoal</i> | 1 | |

AUGUSTUS E. JOHN.

| | | | |
|----|--|---|----|
| 56 | A Rustic Idyll, <i>pastel</i> , size 12½ in. by 11 in. | 1 | 35 |
| 57 | A Caravan, <i>sepia drawing</i> | 1 | 11 |

WALTER SICKERT.

| | | | |
|----|--|---|-----|
| 58 | Dieppe Street Scene; and A Street Scene, by Robert P. Bevan | 2 | 9.1 |
|----|--|---|-----|

ALFRED W. RICH, 1904.

59 Carting Corn, near Lewes, *water-colour*

1

60 Elm Trees, *water-colour*

1

CHARLES SHANNON, A.R.A.

61 Two Studies of a Lady stooping, *black, red and white chalk*

1

WILL ROTHENSTEIN.

62 April Day, Lyme Regis, *body colour on grey paper*; and
June in the Suburbs, *pastel*, by Francis Dodd

2

FRANCIS E. JAMES.

63 Pink Poppies, *water-colour*

1

J. D. FERGUSSON.

64 Mdlle. H., *charcoal*; and
" Michaelmas," by Powys Evans

2

HENRY OSPOVAT.

65 Any Wife to Any Husband; and
Love in a Life, *pen and ink*

2

66 "The Patriot": and
Andrea del Sarto, *pen and ink*

2

67 Old Pictures in Florence; and
Fra Lippo Lippi, *pen and ink*

2

68 Mesmerism; and
In a Year, *pen and ink*

2

69 Master Hugues of Saxe-Coburg; and
Grammarian's Funeral, *pen and ink*

2

Haweis.

| | | |
|----|--|---|
| 70 | Fan Design, <i>water-colour on silk</i> ; and Another, by the same | 2 |
| 71 | Fan Designs, <i>water-colour on silk</i> ; and Another, by the same | 2 |

George Sheringham.

| | | |
|----|---|----|
| 72 | Ten Decorative Panels, <i>water-colour upon silk</i> (<i>eight upright, 60 in. by 23½ in., one oblong, 53 in. by 29½ in., and one 29 in. by 23 in.</i>) | 10 |
|----|---|----|

UNFRAMED.

F. BOUCHER.

| | | |
|----|---|---|
| 73 | A Child holding out her apron; and eight others | 9 |
|----|---|---|

HENRY LAMB.

| | | |
|----|--|---|
| 74 | A Portrait of a Lady, <i>pencil</i> ; and Head of a Boy | 2 |
|----|--|---|

AUGUSTUS E. JOHN.

| | | |
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| 75 | A Study of Male Figure | 1 |
|----|------------------------|---|

CHARLES CONDER.

| | | |
|----|----------------------------|---|
| 76 | A Portrait Study of a Lady | 1 |
|----|----------------------------|---|

HENRY LAMB.

| | | |
|----|--|---|
| 77 | A Study of a Girl, in hat and coat; and A River Scene, by W. Wildman; and one other | 3 |
|----|--|---|

ALPHONSE LEGROS.

78 Professor Gennadius, *chalk*

1

CHARLES CONDER.

79 A Study for lithograph, *black chalk*

1

THOS. ROWLANDSON.

80 "Outside the Inn"; and
One other, by the same

2

A. MANCINI.

81 A Study of Female Figure, *charcoal*; and
Etching, by Ostade; and two others

4

L. L'HERMITTE.

82 An Old Woman; and
Other Studies, *pen and ink*

STEINLEN.

83 In a Paris Bar; and
Another, by the same

2

CARAN D'ACHE.

84 L'Amour Vrai; and
One other, by the same

2

A. WILLETTÉ.

85 Revellers; and
Two others

3

HERMANN PAUL.

86 La Vieille Gaieté Française; and
Two others

3

Other Properties.

OIL PAINTINGS.

J. WARD, *of Oxford.*

87 Portraits of Horses, a pair, *canvas*, size 24 in. by 29½ in. 2

WILSON.

88 A Classical Landscape, *canvas*, size 26½ in. by 35 in. 1

GEORGE CHAMBERS.

89 Off Margate, *canvas*, 31 in. by 40 in. 1

T. SIDNEY COOPER, R.A., 1889.

90 A Summer Landscape, with cows and sheep near a willow tree, *canvas*, 24 in. by 40 in. 1

T. SIDNEY COOPER, R.A., 1883.

91 A Group of Five Cows near a stream: Evening light, *canvas*, 24 in. by 40 in. 1

T. SIDNEY COOPER, R.A.

92 Sheep in a Winter Landscape, *canvas*, 12 in. by 19½ in. 1

CALLCOTT.

93 Landscape with man driving cattle on a road, *panel*, size 7 in. by 9¾ in.; and

Ross Castle, Ireland, by J. A. O'Connor, *canvas*, size 8 in. by 10¾ in. 2

N. BERCHEM.

94 Peasants travelling, *canvas*, size 16 in. by 12½ in.

1

95 Peasants resting, *canvas*, size 15½ in. by 13 in.

1

SPANISH SCHOOL.

96 A set of four:

Feeding the Hungry

Giving Drink to the Thirsty

Visiting the Sick

Clothing the Naked

size 29 in. by 38 in.

4

A. DÜRER.

97 Madonna seated, with open book on her lap, *panel*, size 7½ in.

by 6 in.

1

NATTIER.

98 Portrait of a Lady in a white dress with blue drapery, her right hand resting upon a dove, size 58 in. by 45 in.

1

** Formerly in the collection of Count della Corzana.

BOUDIN.

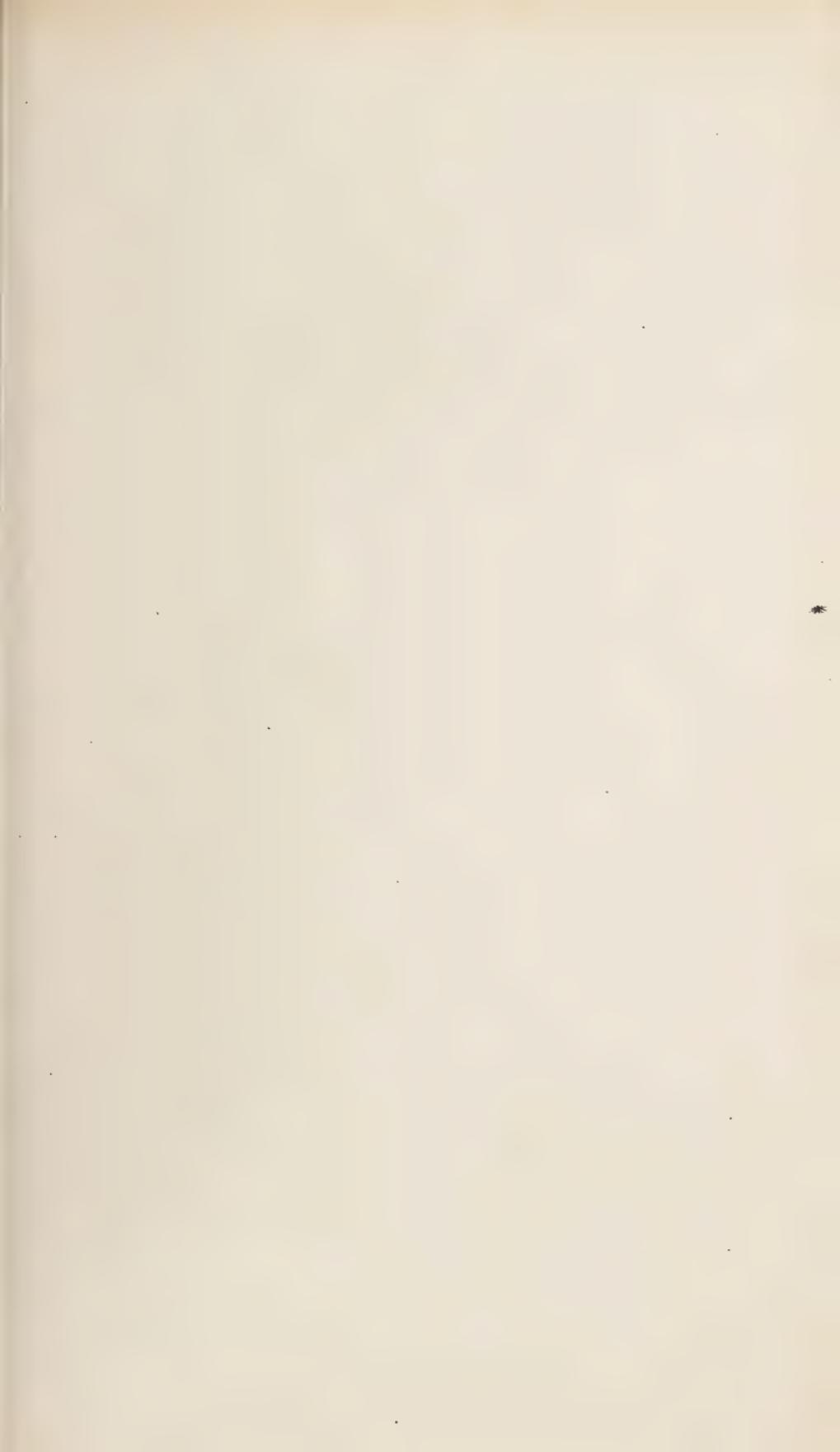
99 Town View on a river, *panel*, size 8 in. by 15½ in.

1

A. E. JOHN.

100 A Portrait of a Lady, *pencil drawing*

1





No. 101

LOT 101.

SIR ANTHONY VANDYCK.

THE INFANT CHRIST STANDING ON A SERPENT
UPON A GLOBE,

with crimson drapery over the left arm and
floating across the back; He holds a cross with
banner in His left hand.

On canvas,

size 46½ in. by 32½ in.

* * * Formerly in the collection of the late Alfred Charles
de Rothschild.

[*See ILLUSTRATION*].

SIR JOSHUA REYNOLDS, P.R.A.

102 Lady Hamilton as a Bacchante, *canvas*, size 30 in. by 25 in.
 [See ILLUSTRATION].

FRAGONARD.

103 Picnic in a Garden, *canvas*, size 27½ in. by 34¼ in.
 [See ILLUSTRATION].

The Property of the late Judge Evans.

J. D. FERGUSSON.

104 Champs Elysées, *size* 15¾ in. by 13¾ in.

1

HAROLD GILMAN.

105 Lady Sewing, *size* 15½ in. by 11½ in.
 106 Tea Time ; and
 Lady on a Sofa, by the same

1

2

DAVID MUIRHEAD.

107 Under the Trees, *size* 4¾ in. by 8 in.

1

JAMES PRYDE.

108 King Edward VII ; and
 Demi-Mondaine, *size* 7½ in. by 7½ in.
 * * * From Lord Grimthorpe's collection.
 109 Ellen Terry, *size* 19½ in. by 13½ in.

2

1



No. 102.



No. 103.

GLYN PHILPOT, A.R.A.

| | | |
|-----|---|---|
| 110 | Black and Rose, <i>size 36 in. by 23 in.</i> | 1 |
| 111 | The Bath of Venus; and Diana and Actæon, a pair, <i>size 13½ in. by 9½ in.</i> | 2 |

CHARLES SHANNON, A.R.A.

| | | |
|-----|---|---|
| 112 | Two Boys in fancy costume, <i>size 12½ in. by 12½ in.</i> | 1 |
| 113 | The Garland, <i>size 34½ in. by 15¾ in.</i> | 1 |

CHARLES RICKETTS.

| | | |
|-----|--|---|
| 114 | The Betrayal, <i>size 35½ in. by 27½ in.</i> | 1 |
| 115 | The Golden Bough, <i>size 11¼ in. by 10½ in.</i> | 1 |

A. D. PEPPERCORN.

| | | |
|-----|--|---|
| 116 | Old Whitby, <i>size 9½ in. by 17½ in.</i> | 1 |
| 117 | A River Scene, <i>size 9½ in. by 17½ in.</i> | 1 |

WALTER SICKERT.

| | | |
|-----|---|---|
| 118 | Dieppe, Rue Notre Dame, <i>size 21¼ in. by 17¾ in.</i> | 1 |
| 119 | The New Home, <i>size 19½ in. by 15½ in.</i> | 1 |
| 120 | A Street Corner in Dieppe, <i>size 17¾ in. by 11½ in.</i> | 1 |
| 121 | Venice, <i>size 17 in. by 14½ in.</i> | 1 |
| 122 | La Salute, Venice, <i>size 24 in. by 19 in.</i> | 1 |

CHARLES GINNER.

| | | |
|-----|---|---|
| 123 | Flowers and Fruit, <i>size 16½ in. by 21½ in.</i> | 1 |
| 124 | Fruit and Flowers, <i>16¼ in. by 21¼ in.</i> ; and On the Marne, by the same, <i>8 in. by 11 in.</i> | 2 |

MARK GERTLER.

| | | |
|-----|---|---|
| 125 | Apples in a decorated Bowl, <i>size 22 in. by 19¾ in.</i> | 1 |
|-----|---|---|

A. MONTICELLI.

| | | |
|-----|--|---|
| 126 | Introduction to the Duchess, <i>on panel</i> , size $15\frac{1}{4}$ in. by $24\frac{3}{4}$ in. | 1 |
| 127 | Ladies and Dogs in a Garden, <i>on panel</i> , size $11\frac{5}{8}$ in. by $20\frac{3}{4}$ in. | |
| 128 | The Bathers, <i>on panel</i> , size $18\frac{5}{8}$ in. by 14 in. | 1 |

C. J. HOLMES.

| | | |
|-----|--------------------------------------|---|
| 129 | Littlehampton, size 17 in. by 31 in. | 1 |
|-----|--------------------------------------|---|

SPENCER GORE.

| | | |
|-----|--|---|
| 130 | Woman by a Dressing Table, size $17\frac{1}{2}$ in. by $13\frac{3}{4}$ in.; and "The Sandpit," by the same, size $19\frac{3}{4}$ in. by $23\frac{3}{4}$ in. | 2 |
|-----|--|---|

HENRY LAMB.

| | | |
|-----|--|---|
| 131 | Portrait of a Lady, size 25 in. by $18\frac{1}{2}$ in. | 1 |
|-----|--|---|

ALPHONSE LEGROS.

| | | |
|-----|--|---|
| 132 | St. Clement of Alexandria, size 37 in. by 29 in. | 1 |
|-----|--|---|

J. D. FERGUSSON.

| | | |
|-----|--|---|
| 133 | The White Hat, size 32 in. by 25 in.; and Flowers in White Paper, by the same | 2 |
|-----|--|---|

WALTER BAYES, A.R.W.S.

| | | |
|-----|---------------------------------------|---|
| 134 | View from Hotel des Baines, Locquirec | 1 |
| 135 | The Port, size 36 in. by 40 in. | 1 |

P. WILSON STEER.

| | | |
|-----|--|---|
| 136 | The Sofa, size $47\frac{1}{2}$ in. by 53 in. | 1 |
|-----|--|---|

PHILIP CONRAD, A.R.A.

| | | |
|-----|--|---|
| 137 | The Music Lesson, <i>size 24 in. by 20 in.</i> | 1 |
| 138 | Summer, <i>size 24½ in. by 29½ in.</i> | 1 |

SIR WILLIAM ORPEN, R.A.

| | | |
|-----|---|---|
| 139 | The Valuers, <i>size 32 in. by 41 in.</i> | 1 |
|-----|---|---|

CHARLES CONDER.

| | | |
|-----|--|---|
| 140 | Brighton, <i>size 17 in. by 23 in.</i> | 1 |
|-----|--|---|

WALTER W. RUSSELL.

| | | |
|-----|--|---|
| 141 | The Girl at the Window, <i>size 24 in. by 20 in.</i> | 1 |
|-----|--|---|

HENRY TONKS.

| | | |
|-----|---|---|
| 142 | The Torn Gown, <i>size 24 in. by 18 in.</i> | 1 |
|-----|---|---|

S. J. PEPLOE.

| | | |
|-----|--|---|
| 143 | The Red Kite ; and The Sea-shore, by the same, <i>size 7½ in. by 9¼ in.</i> | 2 |
|-----|--|---|

END OF SALE.

BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1919.

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The Properties of **Claude Pym, Esq., of Canwick House, Lincoln**; of **Miss H. M. M. Hollins, late of Thornwood Lodge, Campden Hill, W.**; and others, including

ENGRAVINGS, PRINTED IN COLOURS, BY T. CHEESMAN, P. W. TOMKINS, F. BARTOLOZZI, W. WARD, J. BURKE, N. SCHIAVONETTI, after FRANZ HALS, GUIDO RENI, HANS HOLBEIN, A. KAUFFMAN, etc.

TOPOGRAPHICAL AND SPORTING PRINTS, many being in aquatint and in colours BY J. BLUCK, S. W. REYNOLDS, ADAM BUCK, A. CARDON, after R. COSWAY, F. WHEATLEY, N. POUSSIN, AND OTHERS.

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SECOND DAY'S SALE.

The Properties of **R. Sunderland, Esq., late of Ulverston, Lancs, now of New Zealand**; of **Charles Eliot Norton, Esq., late Professor of Harvard University**, and of his son, the late **Richard Norton, Esq.**, and of **The Most Honble. the Marquis of Graham, of Easton Park, Wickham Market, Suffolk**;

including

TOPOGRAPHICAL DRAWINGS MADE BETWEEN 1791 AND 1798, BY J. S., MANY BEING SIGNED AND DATED;

DRAWINGS BY JOHN RUSKIN, J. M. W. TURNER, R.A., J. M. N. WHISTLER, SIR EDWARD BURNE-JONES, SIR FREDERICK LEIGHTON, P.R.A., WILLIAM BLAKE, etc.;

MEZZOTINTS, MANY BEING IN COLOURS, TOGETHER WITH OTHERS PUBLISHED BY CARINGTON BOWLES;

RACE HORSES AND RACING SUBJECTS; FANCY SUBJECTS IN MEZZOTINT; CARICATURES, etc.

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BY MESSRS.

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May be Viewed Two Days Prior.

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- II. No person to advance less than 1s.; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

34 & 35 New Bond Street, London, W. (1).

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CATALOGUE
OF
ENGRAVINGS & DRAWINGS

FIRST DAY'S SALE.

The Property of a Lady.

| | | |
|---|---|----|
| 1 | William Pitt; Marquis Wellesley; C. J. Fox; and Viscount Melville, by J. Young, after Nollekens and Turnerelli | 4 |
| 2 | Cherubims, by F. Bartolozzi, after Peters; The Sleeping Girl, by J. Jones, after Reynolds, and other fancy subjects | 16 |
| 3 | Cupids, by F. Bartolozzi; and The Warrior's Tale, by Thielke | 4 |
| 4 | Sir Alexander Hope, by W. Walker, after Lawrence, <i>proof</i> ; and other stipple and mezzotint portraits | 14 |
| 5 | George, Prince of Wales, by L. Sailliar, after R. Cosway; Mrs. Siddons, by Heath, after Lawrence; and other portraits of Mrs. Sheridan, Napoleon, and Garrick | 5 |

ENGRAVINGS PRINTED IN COLOURS.

| | | |
|----|--|----|
| 6 | Portraits of Illustrious Personages, by F. Bartolozzi, Cooper, Meyer; and others all after H. Holbein | 63 |
| 7 | A Knight of the Garter; A Knight Grand Cross; and three other portraits by Scriven, Bond and Bennett, after Stephanoff | 5 |
| 8 | Queen Caroline, by H. Meyer, after Lonsdale; Princess Charlotte; Duchess of Kent and another | 4 |
| 9 | Alexander I of Russia, by H. Meyer, after Taylor; Justice Day; G. Lanza, by H. Meyer, after Cheeseman, and two others | 5 |
| 10 | Miss O'Neill, by T. Cheesman, after Boaden; Countess of Bedford, by R. Cooper, after Hilliard, and another | 3 |

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| 11 | Master Betty, by P. W. Tomkins, <i>proof</i> ; Mrs. Siddons, by R. Cooper, after Harlow; and Edmund Kean, by C. Turner, after Halls | 3 |
| 12 | Leonora da Este, by W. Fry, after Carracci; Princess Charlotte and Prince Leopold, by Freeman, after W. M. Craig; and Mrs. Darby Coventry, by Godby, after Murphy | 3 |
| 13 | Duchess D'Angouleme, by W. Evans, after Godefroy; and Portrait of a Lady, <i>proof before all letters</i> | 2 |
| 14 | Boors playing cards, by J. Goldar, after Teniers; The Annunciation, by V. Green, after M. Brown; and Hudibras and Sidrophel, by T. Gaugain, after Hogarth | 3 |
| 15 | The Holy Family, by P. W. Tomkins, after Romano; The Marriage of St. Catharine, by Agar, after Parmigiano, and three others | 5 |
| 16 | Angels' Heads, by E. Orme, after Guido Reni and Sirani | 2 |
| 17 | The Tomb of Sophocles, by H. Meyer, after Burney; and Patience, by Bennett | 2 |
| 18 | Atala receiving the Communion; Cupids, published by I. Sharpe, and another | 4 |
| 19 | The Tomb of Shakespeare, <i>proof</i> ; Jacob meeting Rachel, and another | 3 |
| 20 | Cherubims and Seraphims, by F. Bartolozzi, after J. Howes, the pair | 2 |
| 21 | Venus, by Freeman, after Thompson | 1 |
| 22 | Mythological Subjects, by R. Cooper, after E. Burney | 4 |
| 23 | Comedy, by J. Godby, after R. K. Porter | 1 |
| 24 | The Father's Delight, by H. Meyer, after W. Derby | 1 |
| 25 | Temple of Fancy, by A. Cardon, after Burney; Fancy accepting the offer of the Arts, by Cooper, after Corbould; and F. Bate's Trade Card, by M. N. Bate, after Tresham | 3 |
| 26 | Bird's Nest, by Freeman, after Thompson; and A Child and Dog, by Hixon | 2 |
| 27 | Rural Felicity, by R. Cooper, after Corbould | 1 |
| 28 | Tired of Play and Idleness, by and after P. Violet | 2 |
| 29 | The Faithful Messenger; and The Favourite Sheep, the pair | 2 |
| 30 | The Sailor's Farewell; and The Sailor's Return, by R. Cooper, after Corbould, the pair | 2 |

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| 31 | Young Burns at the Grave of His Father; and Owen of Carron, by Bate, after A. Buck, the pair | 2 |
| 32 | Fancy Subjects, by H. Thielke, after Princess Elizabeth, <i>proofs</i> | 4 |
| 33 | A Scottish Wedding, by C. Turner, after W. H. Lizars | 1 |
| 34 | The Holy Family, by R. Earlom, after Rubens; and The Virgin teaching the Infant Jesus, by Tassaert, after Maratti | 2 |
| 35 | THE TICKET and THE NOVEL, by Parker, after Northcote, with <i>full uncut margins</i> , the pair | 2 |
| 36 | THE LONDON SWEEPER, <i>mezzotint</i> , probably engraved by W. Ward, published 1816, <i>framed</i> | 1 |
| 37 | Orpheus and Eurydice, by T. Burke, after A. Kauffman, <i>framed</i> | 1 |
| 38 | Venus and Cupids, by Bartolozzi, after Cipriani, <i>open letter proof</i> | 1 |
| 39 | Adam and Eve, by N. Schiavonetti, after H. Tresham | 1 |
| 40 | The Key and Three other engravings of the Coronation of George IV., by F. C. Lewis, M. Dubourg, and Bennett, after J. Stephanoff and Wild | 4 |
| 41 | Naval Attack upon Chusan, 1841, by H. Papprill, after W. Joy | 1 |
| 42 | Capture of Amoy, 1841, by H. Papprill, after Lieut. R. B. Crawford, the set of three | 3 |

TOPOGRAPHICAL PRINTS.

| | | |
|----|---|----|
| 43 | The Court of Claims, by S. W. Reynolds, after Stephanoff and St. Mary Le Bone Parish Church, by C. Wagstaff, <i>printed in colours</i> | 2 |
| 44 | Views in Wales, by T. Fielding, after Copley Fielding, <i>aquatints</i> | 7 |
| 45 | Leamington Spa; Kenilworth Castle, Warwick Castle, Stone- leigh Abbey, and Guy's Cliff, by T. Fielding, after Robertson- son, <i>printed in colours</i> | 5 |
| 46 | The Pavilion, Brighton, by Sutherland, Dubourg, and others, after A. Pugin | 19 |
| 47 | Views of Derwentwater, Windermere, Leath's Water, Wast Water, Ullswater, and Coniston, <i>aquatints</i> , published by W. Green | 6 |

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| 48 | Six Views in Derbyshire, by J. Bluck, after Hofland and Butler <i>aquatints printed in colours</i> , the set of six | 5 |
| 49 | St. John's Harbour, Antigua, by C. Bentley, after Johnson | 1 |
| 50 | Views in the Arctic Sea, Cape Barrow, etc., by E. Finden, after Lieut. Hood and Capt. Lyon, <i>in colours</i> | 12 |
| 51 | Views of the Kremlin, by E. Finden, after Lavrov and Russian Costumes | 11 |
| 52 | Views in India, by Harraden and Merke, after Lieut. J. Hunter, <i>printed in colours</i> ; Views in Algarve, etc. | 14 |

SPORTING AND FANCY SUBJECTS.

| | | |
|----|---|----|
| 53 | MAIL COACH AT A TURNPIKE AT NIGHT, after Pollard, <i>proof before letters</i> | 1 |
| 54 | Fountain of Love and Love in a bottle, by W. T. Fry, after Adam Buck, the pair | 2 |
| 55 | Cupid unveiling Venus, by A. Cardon, after R. Cosway and F. Wheatley, and two others | 3 |
| 56 | Shrimps, by F. Bartolozzi, after W. Hogarth; Bacchanalian Dance, by R. Cooper, after Poussin, <i>proof</i> , and five others | 7 |
| 57 | Groups of Figures from Nature on the Sussex Coast, by and after J. W. Harding, and other fancy subjects and cari- catures | 26 |
| 58 | Miss O'Neill as Juliet, by F. C. Lewis, after Dawe; Madame Vestriss, Miss Paton, Miss Foote, Miss Kelly, and Miss Chester | 6 |
| 59 | Miss Clara Webster, by G. A. Turner, <i>in colours</i> , and other portraits of dancers, actors, and actresses | 17 |
| 60 | Illustrations to the Plays of Shakespeare, published by Boydell | 53 |
| 61 | Thomas Oldaker, by R. Woodman, after Marshall, <i>late im- pression</i> | 1 |

The Property of Claude Pym, Esq., *Canwick House, Lincoln.*

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|----|--|--------|
| 62 | Dress and Manners of the Turks, <i>illustrated with forty coloured engravings</i> | 1 vol. |
| 63 | Bavarian National Costumes, <i>with forty-nine coloured litho- graphs</i> , published by Hermann and Barth | 1 vol. |

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| 64 | Foreign Field Sports, <i>illustrated with one hundred and ten aquatints in colours</i> , by Dubourg, after Howitt, Atkinson, and others | 1 vol. |
| 65 | A Collection of forty views of Rome and neighbourhood, by Morelli, Ruga, and others | 1 vol. |
| 66 | Serment du Jeu de Paume, by Jazet, after David; The Magdalene, by G. Longhi, after Correggio; Historical and other engravings, mounted in a scrapbook | 16 |
| 67 | Religious Subjects, by Longhi, Desnoyers, and Thouvenin, after Raphael, Poussin, Rubens, and Guido Reni | 4 |
| 68 | Seascapes, by Watson and Laurie, after Vernet and Vandervelde; Costumes, after Watteau, <i>portraits, etc.</i> | parcel |
| 69 | Swiss and Italian costumes, <i>all in colours</i> | 17 |
| 70 | The Miseries of War, by J. Callot | 17 |
| 71 | The Great Fair, by J. Callot, and others by Della Bella, etc. | 28 |
| 72 | Views of Milan, Mantua, Cremona, etc., <i>all in colours</i> | 9 |
| 73 | Views of Palmyra, by Tillard, and others, after Cassas, and Italian views | 14 |
| 74 | View of Frankfort, <i>aquatint in colours</i> ; Views of Heidelberg, by Haldenwang, after Graimberg; and Views of Tivoli | 6 |
| 75 | The Giant's Causeway, by Vivares, after Drury, and Staffa, by Picquenot, after Knip | 2 |
| 76 | Views of Gibraltar, by and after P. Benucci, <i>lithographs</i> | 4 |
| 77 | View of Gibraltar, after H. A. Barker, <i>aquatint in colours</i> | 1 |
| 78 | View of London from Blackfriars Bridge and View of Westminster Bridge, by and after J. W. Edy, <i>aquatints</i> , the pair | 2 |
| 79 | Fete de Bergers Suisses, by Hege, after Miville, <i>printed in colours</i> | 1 |
| 80 | Costumes Suisses, by Birmann, <i>in colours</i> , the pair | 2 |
| 81 | La Sultane and companion, by Beauvarlet, after Vanloo, <i>proofs</i> , the pair | 2 |
| 82 | Cardinal Bossuet, by P. Drevet, after H. Rigaud | 1 |
| 83 | Le Roi à la chasse du cerf, avec les dames, after Vander Meulen; Instruction Paternelle, by J. G. Wille, after Dietricy, and two others | 4 |
| 84 | St. Jerome, by A. Durer (Bartsch 60) | 1 |

DRAWINGS.

| | | | |
|-----|----|--|----|
| 3 | 85 | Studies of Flowers and Trees, <i>in water colours</i> | 17 |
| 10 | 86 | British Cemetery, Florence, and other Views of Rome, San Remo, etc., <i>in water colours</i> | 7 |
| 2/3 | 87 | St. Paul's; Near Windsor; Belvidere House, Calcutta, and other views | 7 |
| 12. | 88 | Eruption of Vesuvius in 1812, two views, and in 1804; Views of Baia, etc., <i>in body colour</i> | 6 |

Other Properties.

| | | | |
|-----|-----|---|--------|
| 570 | 89 | Reynolds (Sir J.), Elizabeth, Countess of Derby, by W. Dickinson (Chaloner Smith 16) | 1 |
| 15 | 90 | Pigeon Shooting Match, <i>aquatint in colours</i> ; The Circumcision, by A. Durer, <i>woodcut</i> , and Lord Byron | 3 |
| 3 | 91 | The Female Barber, by J. Dixon, <i>coloured</i> ; Mamma giving toys, by E. Fisher, after Eisen, and Wishing a Happy New Year to Grandpapä, by R. Houston, after Canot | 3 |
| 575 | 92 | Betzy, by A. Chaponnier, after A. S., <i>printed in colours</i> | 1 |
| 115 | 93 | The Milkmaid and The Farmer's Boy, by and after T. Pierson, the pair, <i>printed in colours</i> | 2 |
| 1 | 94 | George Washington, by Illman and Pilbrow, after Stuart; Marchioness of Stafford, by C. Turner, after Phillips, and The Three Smiths of Chichester, by W. Pether | 3 |
| 16 | 95 | Old Master etchings, views; Historical prints, etc. | parcel |
| 1 | 96 | Animal subjects, by J. E. Ridinger | 8 |
| 1 | 97 | Views and Landscapes, by Hackert and Dunker | 18 |
| 1 | 98 | Views, Fancy Subjects and Landscapes, by F. C. Lewis, after J. Varley, <i>aquatints</i> , in five parts | 10 |
| 1 | 99 | Decorations of the Logge di Rafaele at the Vatican, by Volpato, on twenty-four sheets and frontispiece | 25 |
| 1 | 100 | Vasi's Plan of Rome, with the Interior and Exterior of the Vatican, on twenty-eight sheets | 28 |
| 1 | 101 | Views in Sweden, Normandy, Italy, etc., by J. P. Hackert, 42 plates on six sheets | 6 |

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|-----|---|--------|
| 102 | Affection and Pleasure, The Father's Return, and other subjects, by H. Thielke, after Princess Elizabeth, with frontispiece, <i>proofs on India paper</i> | 7 |
| 103 | A similar lot, with eleven subjects and two frontispieces, <i>mostly in proof state</i> | 13 |
| 104 | FIRST STEPS IN LIFE and STEP BY STEP, by R. Cooper and Freeman, after Adam Buck, the pair | 2 |
| 105 | The Darling Asleep, by Freeman, after Adam Buck | 1 |
| 106 | The Sisters, by Freeman, after Adam Buck | 1 |
| 107 | What's that Mother, by Agar and Bluck, after Adam Buck | 1 |
| 108 | Madame Recamier, by A. Cardon, after R. Cosway | 1 |
| 109 | Portraits of Handel and C. Maratti and subjects from the Old Masters, by F. Bartolozzi | 10 |
| 110 | AFRICAN SCENERY AND ANIMALS, <i>thirty coloured aquatints</i> , by and after W. Daniell, with letterpress and title, but without 1st title | |
| 111 | Caricatures, The Life of William Cobbett, by J. Gillray, the set of 8 | 8 |
| 112 | A Hint to the 10th and other caricatures of the 10th Hussars; English Fire Side and French Fire Side, etc. | 15 |
| 113 | Caricatures on shooting, skating, etc. | 28 |
| 114 | The set of Six Welsh Views, by Woollett, Mason, Elliott, Rooker, Byrne, and Canot, after R. Wilson | 6 |
| 115 | Picturesque Architecture in Paris, Ghent, Antwerp, etc., by T. S. Boys, a series of twenty-six <i>coloured lithographs</i> , with list and title pages | 1 vol. |
| 116 | Zeyra, by S. Cousins, after Leighton; and Portrait of a Lady, by T. L. Atkinson, after Leighton, <i>signed artists' proofs, framed</i> | 2 |
| 117 | A Collection of 100 line engravings, after Caracci and other Masters, mounted in an old scrapbook, with autograph of J. Nollekens, 1770 | 1 vol. |
| 118 | Napoleon, by A. Louis, after P. Delaroche, and other portraits | 10 |
| 119 | Early etchings, by L. Caraccio, F. Vanni, Corneille, Massé, and others | 88 |
| 120 | Early etchings, by J. A. Podesta, P. Testa, Bloemart, and others | 60 |

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| 121 Early Italian etchings, by Carraci, M. Rota, and others | 47 | <i>Jan</i> |
| 122 Christ bearing the Cross, by Hans Schaufelein, and four other German engravings | 5 | <i>Tom</i> |

ENGRAVINGS (FRAMED).

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| | | |
|---|---|------------|
| 123 General Washington, by T. Cheesman, after Trumbull | 1 | <i>Jan</i> |
| 124 A Bacchanalian Dance, by R. Cooper, after Poussin, <i>printed in colours</i> , and The Bard, by J. R. Smith, after T. Jones | 2 | <i>Jan</i> |
| 125 Lady with a lamb, by R. Marcuard, after A. Kauffman, <i>proof, in red</i> | 1 | <i>Jan</i> |
| 126 Miranda's first sight of Ferdinand and Florizel and Perdita, by P. W. Tomkins, after S. Harding, <i>in red</i> ; the pair | 2 | <i>Jan</i> |
| 127 Classical Subjects, by F. Bartolozzi, after Cipriani, <i>printed in colours</i> | 2 | <i>Jan</i> |
| 128 The Fine Arts, by M. Bovi, after J. B. Cipriani, <i>printed in colours</i> | 1 | <i>Jan</i> |

The Property of Miss H. M. M. Hollins, *late of Thornwood Lodge, Campden Hill.*

J. M. W. TURNER'S LIBER STUDIORUM.

The numbers quoted are from W. G. Rawlinson's Catalogue.

| | | |
|--|---|------------|
| 129 The Frontispiece, by J. C. Easling (R. 1), <i>second state</i> | 1 | <i>Jan</i> |
| 130 The Bridge and Cows, by C. Turner (R. 2), <i>third state</i> | 1 | <i>Jan</i> |
| 131 The Woman and the Tambourine, by C. Turner (R. 3), <i>third state</i> | 1 | <i>Jan</i> |
| 132 Flint Castle, Vessels unloading, by C. Turner (R. 4), <i>third state</i> | 1 | <i>Jan</i> |
| 133 Basle, by C. Turner (R. 5), <i>third state</i> | 1 | <i>Jan</i> |
| 134 Jason, by C. Turner (R. 6), <i>third state</i> | 1 | <i>Jan</i> |
| 135 Ships in a breeze, by C. Turner (R. 10), <i>third state</i> | 1 | <i>Jan</i> |
| 136 Pembury Mill, Kent, by C. Turner (R. 12), <i>third state</i> | 1 | <i>Jan</i> |
| 137 The Bridge in Middle Distance, by C. Turner (R. 13), <i>first state</i> | 1 | <i>Jan</i> |
| 138 Dunstanborough Castle, by C. Turner (R. 14), <i>third state</i> | 1 | <i>Jan</i> |
| 139 Lake of Thun, Swiss, by C. Turner (R. 15), <i>third state</i> | 1 | <i>Jan</i> |
| 140 The Fifth Plague of Egypt, by C. Turner (R. 16), <i>third state</i> | 1 | <i>Jan</i> |

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| 141 | Little Devil's Bridge over the Russ above Altdorf, Swiss, by C. Turner (R. 19), <i>second state</i> | 1 |
| 142 | Original Sketch of a picture for W. Leader, Esq., by C. Turner (R. 20), <i>second state</i> | 1 |
| 143 | Morpeth, Northumberland, by C. Turner (R. 21), <i>second state</i> | 1 |
| 144 | The Hindoo Worshipper, by R. Dunkarton (R. 23), <i>first state</i> | 1 |
| 145 | Coast of Yorkshire, by W. Say (R. 24), <i>between first and second states</i> | 1 |
| 146 | Hind Head Hill, by Dunkarton (R. 25), <i>third state</i> | 1 |
| 147 | London from Greenwich, by C. Turner (R. 26), <i>second state</i> | 1 |
| 148 | Junction of Severn and Wye, by J. M. W. Turner (R. 28), <i>second state</i> | 1 |
| 149 | Near Blair Athol, Scotland, by W. Say (R. 30), <i>second state</i> | 1 |
| 150 | Lauffenbourg on the Rhine, by T. Hodgetts (R. 31), <i>first state</i> | 1 |
| 151 | Inverary Pier, Loch Fyne, Morning, by J. M. W. Turner (R. 35), <i>second state</i> | 1 |
| 152 | Crypt of Kirkstall Abbey, by J. M. W. Turner (R. 39), <i>second state</i> | 1 |
| 153 | The Bridge and Goats, by F. C. Lewis (R. 43), <i>third state</i> | 1 |
| 154 | Calm, by J. M. W. Turner (R. 44), <i>engraver's proof</i> | 1 |
| 155 | Peat Bog, Scotland, by G. Clint (R. 45), <i>fourth slate</i> | 1 |
| 156 | River Wye, by W. Annis (R. 48), <i>second state</i> | 1 |
| 157 | Mer de Glace, Valley of Chamouni, Savoy, by J. M. W. Turner (R. 50), <i>second state</i> | 1 |
| 158 | Solway Moss, by T. Lupton (R. 52), <i>third slate</i> | 1 |
| 159 | Dumblain Abbey, Scotland, by T. Lupton (R. 56), <i>first slate</i> | 1 |
| 160 | Norham Castle on the Tweed, by C. Turner (R. 57), <i>third slate</i> | 1 |
| 161 | Raglan Castle, by J. M. W. Turner (R. 58), <i>second slate</i> | 1 |
| 162 | Bonneville, Savoy, by H. Dawe (R. 64), <i>second slate</i> | 1 |
| 163 | Aesacus and Hesperic, by J. M. W. Turner (R. 66), <i>third slate</i> | 1 |
| 164 | EAST GATE, WINCHELSEA, SUSSEX, by S. W. Reynolds (R. 67), <i>first slate, extremely rare</i> | 1 |
| 165 | Ben Arthur, Scotland, by T. Lupton (R. 69), <i>third slate</i> | 1 |

SECOND DAY'S SALE.

The Property of R. Sunderland, Esq.,

Late of Ulverston, Lancs, now of New Zealand.

| | | |
|-----|---|-------------------|
| 166 | The History of the Abbey Church of St. Peter's, Westminster, published by R. Ackermann, with the plates mounted in <i>Summ</i> a separate volume | 2 |
| 167 | 240 Costumes of America, France, Great Britain, Russia, and other countries, <i>line plates</i> , published by Thomas Jefferys. in two volumes | <i>Summ</i> 2 |
| 168 | Recollections of Italy, a series of <i>fifteen lithographs</i> , by W. Gauci, after W. Jeffs | <i>Summ</i> 1 |
| 169 | Fifty-five engravings, by R. Earlom, after Claude Le Lorrain, from the Liber Veritatis; portrait of Claude Le Lorrain, by J. Boydell, and six other landscapes, by Lewis and Tomkins, after Claude; <i>mounted and loose in a volume</i> | <i>Yew</i> 1 |
| 170 | One hundred and ten engravings, by Bartolozzi, Basire, Ryland, and others, from "A Century of Drawings," pub- lished by Charles Rogers, <i>mounted in two volumes and the</i> <i>two volumes of description</i> | 4 |
| 171 | Sixteen line engravings of Biblical subjects, <i>mounted in an old</i> <i>scrap book</i> | 1 |
| 172 | Portraits and Fancy Subjects, by F. Bartolozzi, P. W. Tom- kins, and others | <i>Coff</i> 31 |
| 173 | View of London and Westminster from Denmark Hill, by Lerpiniere, after Robertson; Lake of Thun, after J. M. W. Turner, and other fancy subjects and portraits | 10 |
| 174 | Landscapes, by J. Browne, Fittler, Major, Lowry, and Byrne, after Claude Le Lorrain and others | 7 |
| 175 | First and Second Premium plates, after G. and J. Smith; Phaeton, after R. Wilson, and another, after Claude Le Lorrain, <i>proof</i> ; all by W. Woollett | 4 |

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| 176 | The Battle of La Hogue and The Death of General Wolfe, by W. Woollett, after B. West. | 2 |
| 177 | Duke of Wellington, full-length mezzotint, <i>printed in colours</i> , and Mrs. Yates, by Dickinson, after Pine | 2 |
| 178 | Morning and Evening, by W. Smith, after J. Taylor, <i>printed in colours</i> , the pair | 2 |
| 179 | Views in Bootan, by W. Daniell, after S. Davis, <i>printed in colours and frontispiece</i> | 5 |
| 180 | Miss Stephens, by R. Cooper, after Harlow, <i>proof, printed in colours</i> | 1 |
| 181 | The Expedition against the Havannah, 1762, by Canot and Mason, after Serres | 12 |

DRAWINGS.

| | | |
|-----|--|----|
| 182 | Head of a Wolf, by Van Haacken and other Old Masters, etc. | 18 |
| 183 | Landscape, by Alexander Cozens, 1766; A Group of Cattle with shepherds and shepherdess, and other landscapes | 8 |
| 184 | Figure studies, by Pietro Testa, Andrea Sachi, and others, <i>in red and black chalk</i> | 9 |
| 185 | Designs by Legrand for ornaments at Chatsworth, and other Old Master drawings | 18 |
| 186 | Chalk drawing of an English prelate, and other portraits | 7 |
| 187 | Rosamond's Pond, and another view in St. James' Park, <i>pencil and wash drawings</i> | 2 |

TOPOGRAPHICAL DRAWINGS MADE BETWEEN 1791 AND 1798 BY J. S., MANY SIGNED AND DATED.

| | | |
|-----|---|----|
| 188 | View in Glen Lion, Argyllshire, and other views | 14 |
| 189 | Llangollen, Llandrillo, Bala Pool, Snowdon, and other views in Wales | 15 |
| 190 | St. Bride's Bay; Old Bridge, Shrewsbury; Haverfordwest Castle; Pile Castle, and five other views | 9 |
| 191 | The Castle and Old Town, Edinburgh; Craig Teraphen, and two others of Stone Bier Lin, River Clyde | 5 |
| 192 | Derwentwater; Windermere; Rydal Water, and Keswick | 9 |

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| 193 | Patterdale; Calgarth Park; Wastwater, and other views in the Lake district | 14 |
| 194 | Buttermere; Rydal Knott; Windermere, Eskdale and Kendal | 11 |
| 195 | Pass of Chiusa; Catania, Naples and other places in Italy | 12 |
| 196 | Hundsrug; Falls of the Rhine and Castle of Ehremberg | 3 |
| 197 | Cascade of Rotz Loch, Lake Lucerne; River Arve, and other Swiss Lake views | 6 |
| 198 | L'Hôpital sur le Grimsel; Renck Loch, Lucerne, and four other Swiss views | 6 |
| 199 | Hospital Bridge in the Canton of Uri; Mount Pilate, and four other views in the Canton of Lucerne | 6 |
| 200 | Mont St. Bernard; Mont St. Gothard; Castle of Rivoli; Lausanne, Geneva and other Swiss views | 14 |
| 201 | A Collection of one hundred and eleven views in Switzerland, mounted in two old scrap books | 2 vols. |
| 202 | Thirty-five views in Scotland, mounted and loose in an old scrap book | 1 vol. |
| 203 | Views in Wales, Italy and Spain, etc., mounted and loose in a scrap book | 40 |
| 204 | A Collection of fifty-two views of Dublin, Cork, Killarney, and other parts of Ireland, mounted in a scrap book | 52 |
| 205 | One hundred drawings from the antique, mounted in a volume, with written description to each design | 1 vol. |

DRAWINGS.

| | | |
|-----|--|---------|
| 206 | A collection of several hundred drawings of heads and figures copied from the works of Lavater, mounted in 6 volumes with written descriptions to each | 6 vols. |
| 207 | Thirty-seven drawings of designs by Old Masters, by J. S. 1796, mounted and loose in an old scrap book | 1 vol. |
| 208 | A scrap book of old paper, size 27½ inches by 19½ inches | 1 |
| 209 | A scrap book of old paper, size 28½ inches by 24 inches | 1 |
| 210 | An old scrap book, size 23 inches by 19 inches | 1 |
| 211 | A scrap book of old paper, size 23 inches by 16 inches | 1 |

**From the Collection of Charles Eliot Norton, Esq.,
late Professor of Harvard University, and of his son,
the late Richard Norton Esq.**

DRAWINGS (UNFRAMED).

JOHN RUSKIN.

| | | |
|-----|--|----|
| 212 | Seven Sketches in pencil and pen and ink, two water colours | 9 |
| 213 | Ten various sketches and drawings (two have sketches on reverse) | 10 |

ALBERT GOODWIN.

| | | |
|-----|---|---|
| 214 | Seven Sketches of Siena, pencil and pen, of grey paper heightened with white (in a folio) | 7 |
|-----|---|---|

J. M. W. TURNER, R.A.

| | | |
|-----|--|---|
| 215 | One water colour and one pencil sketch (drawings on reverse) | 2 |
|-----|--|---|

J. MC N. WHISTLER.

| | | |
|-----|--|----|
| 216 | Pen and ink sketch for portrait of Lady Meux, and two pencil portrait studies by Gainsborough | 3 |
| 217 | Folio containing sixty-one designs for Architecture, stained-glass windows, &c., some by Old Masters | 61 |

WATTEAU.

| | | |
|-----|--|----|
| 218 | Studies of figures and eight others, and one print | 10 |
|-----|--|----|

GUERCINO.

| | | |
|-----|---|---|
| 219 | "Noah directing the creatures into the Ark," and seven others | 8 |
|-----|---|---|

ITALIAN SCHOOL.

| | | |
|-----|-------------------------------|---|
| 220 | Seven drawings by Old Masters | 7 |
|-----|-------------------------------|---|

SIR EDWARD BURNE-JONES.

| | | |
|-----|---|---|
| 221 | Three Studies in pencil, and three others | 6 |
| 222 | Four Studies | 4 |

SIR FREDERICK LEIGHTON, P.R.A.

| | | |
|-----|---|----|
| 223 | Studies in black and white chalk, and one other | 2 |
| 224 | Folio of fifty-eight old drawings | 58 |

CLAUDE.

| | | |
|-----|--|---|
| 225 | Classical Landscape with peasants driving cattle, framed, size 12 inches by $20\frac{3}{4}$ inches | 1 |
|-----|--|---|

| | | |
|-----|---|----|
| | W. L. LEITCH. | |
| 226 | Roman Campagna, and four others by the same RICHARD WILSON. | |
| 227 | Fourteen Studies THORNHILL. | 14 |
| 228 | Design for Interior Decoration, and three others WILLIAM BLAKE. | 4 |
| 229 | Six designs for illustrations in colour OTTAVIO LEONI. | 6 |
| 230 | Portrait of a gentleman, and one other, by Sir D. Wilkie SIR EDWARD BURNE-JONES. | 2 |
| 231 | "Perseus and Andromeda," and five others ITALIAN SCHOOL. | 6 |
| 232 | Landscape with River and Castle, and five others PAUL BRIL. | 6 |
| 233 | A Town on the banks of a river, and nineteen others A. CUYP. | 20 |
| 234 | Distant view of Amsterdam, and twenty-nine others MANCINI. | 30 |
| 235 | Fourteen Pastels <i>in a folio</i> | 14 |
| 236 | Portfolio containing sixty-three water-colour and other drawings, reproductions, photographs, &c. | 63 |
| 237 | Portfolio containing twenty-one prints, various | 21 |

Other Properties.

DRAWINGS.

J. M. W. TURNER, R.A.

| | | |
|-----|--|----|
| 238 | Three small Drawings in one frame, Welsh Figures, Castle, and Bathing Machines | |
| 239 | An Old Mill and Cottages, $5\frac{1}{2}$ inches by $7\frac{1}{2}$ inches. | |
| 240 | Italian Ruined Temple, with Figures, Views, Animals, etc., <i>in water colours and pencil</i> | 13 |
| 241 | Views of Naples, Florence, Venice, and other parts of Italy; <i>sepia drawings</i> | 26 |

| | | |
|---------------|---|----|
| 242 | Views in Switzerland, <i>in sepia</i> | 13 |
| 243 | Women's Costumes of the different Cantons of Switzerland, <i>in water colours</i> | 2 |
| 244 | Bolton Abbey, by E. Moore, <i>in pencil and chalk</i> , and Totnes from the river Dart, <i>pen-and-wash drawing</i> | 2 |
| 245 | View of Kennel House, Loch Tay; Duart Castle, Mull; and another View in Scotland, by H. B. Carter, 1843, <i>in water colours</i> | 3 |
| 246 | Derwentwater from Brandelow Wood, <i>in water colours</i> | 1 |
| 247 | The Pass of Beddgellert, by Girtin, <i>in water colours</i> | 1 |
| 248 | A Study of Trees, by C. Varley, 1803, <i>pencil drawing</i> | 1 |
| 249 | Temple of Paestum, by Antonelli, 1827, <i>pencil drawing</i> | 1 |
| 250 | Goats, by H. B. Chalon, 1800, <i>in black crayon</i> | 1 |
| 251 | Ships under repair in port, by J. Vernet, <i>in sepia</i> | 1 |
| 252 | Inside the Coliseum, Rome, by J. Cozens, 1778, <i>in water colours</i> | 1 |
| 253 | Voltaire and J. J. Rousseau, by Le Roy, <i>pen drawings</i> | 2 |
| 254 | Portrait of a lady, by N. Dance, <i>in red and black chalk</i> | 1 |
| 255 | Views of the Falls of Niagara, by Captain Fisher, <i>in water colours</i> | 1 |
| 256 | Lake Charles near Quebec, by Capt. Fisher, <i>in water colours</i> | 1 |
| 257 | F. WHEATLEY: A waterfall with girl and group of fishermen, signed and dated 1783, <i>in water colours</i> | 1 |
| CLAUDE HAYES. | | |
| 258 | A View of the Marshes, with boy and girl in foreground, <i>framed</i> , 9½ inches by 14 inches | 1 |

**The Property of the Most Honble. the
Marquis of Graham,**
of Easton Park, Wickham Market, Suffolk.

FRAMED.

| | | |
|-----|--|---|
| 259 | Grown Ladies taught to dance, by Rennoldson, after Collett; The Allemande Dance, by Caldwell, after Brandouin, and two other, <i>line engravings, coloured</i> | 4 |
|-----|--|---|

COLOURED MEZZOTINTS.

260 The Surrender of Tipoo's Sons to General Harris, and The Death of Tipoo Sultan, published by P. Conzino, the pair 2

261 What! is this my son Tom? and Is this my daughter Ann? by Watson, after Grimm 2

262 A Country Attorney and his clients; The First Day of Term; and A Flat between two Sharps, published by Bowles and Carver 3

263 Touch me not, I'm still a maid, published by H. Bryer; The Widow Costard and The Invitation, published by Sayer and Bennett 3

264 Love in a Boat and Military Man Trap, published by Sayer and Bennett 2

265 The Card Party, Surprise, and Winter, published by Sayer and Bennett 3

266 All Sorts, by and after J. R. Smith 1

267 Like Mistress, Like Maid 1

268 The Contrast after Dighton; Out of Place; Hooly and Fairly; and Laugh and Grow Fat, published by Carington Bowles 4

269 Intelligence on the Change of the Ministry; The Rapacious Quack; The Countryman in London; Father Paul Disturbed and Father Paul in his cups, published by Carington Bowles 5

270 A Whet on the Road; The Return from the Masquerade; and A Deep one and a Knowing one, published by Carington Bowles 3

271 Six Weeks after Marriage; A Real Scene in St. Paul's Church-yard; and Spring, published by Carington Bowles 3

272 A Rich Privateer brought safe into port by Two First Rates; Mr. Deputy Dumpling and family enjoying a summer afternoon; and Lady Gorget raising recruits for Cox Heath, published by Carington Bowles 3

273 Paul Jones shooting a sailor who attempted to strike his colours in an engagement, published by Carington Bowles 1

274 The Female Fox Hunter and The Sudden Explosion, after J. Collet, published by Carington Bowles 2

275 Lofty Riding and Kitty Coaxer driving Lord Dupe towards Rotten Row, after J. Collet, published by Carington Bowles 2

276 Two privateers attacking a man-of-war, and An officer in the Light Infantry driven by his lady to Cox Heath, published by Carington Bowles 2

277 The Pretty Barnmaid and The Pretty Waterwoman, after J. Collet, published by Carington Bowles 2

278 The Prodigal Son, published by Carington Bowles, the set of six 6

279 Bachelor's Hall; The Smoaking Club after Dighton; An Ordinary on Sundays at Two o'clock; and The Macaroni Painter, published by Bowles and Carver 4

280 The Frenchman in distress; The Lottery Contrast, after Dighton; January and May; Quarrelsome Taylors, and An Ordinary on Sundays at Two o'clock, published by Bowles and Carver

281 A Scene in a Bagnio; Bless me, ladies! is this I or my brother?; Monseigneur Le Cox treating Madame Duréme with his snuff, published by F. E. Adams 3

282 Sansanietto, the High German Doctor, published by J. R. Smith; The Waterman, *proof before letters*; Toby Fillpot and The Laughing Audience, after W. Hogarth, published by Bowles and Carver 4

283 One of the tribe of Levi; Age and Folly; Humours of Mayday; English Funn or Docking the Macaroni; A Scene in the Nunnery Garden, and Miss returning from a visit, published by Sayer and Bennett 6

284 The Paintress of Macaronis; The Hireling Constable; Tippy Bob, Poll Primrose and Sly Old Hodge, published by Laurie and Whittle 5

285 Love and Wine, published by R. Sayer; The Willing Quaker and You've crack'd my pipkin, published by Sayer and Bennett 3

286 The Frail Sisters, published by Laurie and Whittle; John, do the Ladies admire me?, published by W. Humphrey; The Lottery Contrast, after Dighton, published by Bowles and Carver; Provision for the Convent, by Johnson, after Francisco; and High Life below stairs, by Umfreys, after Martin 5

287 The Fashionable Shoemaker trying on an Italian slipper and
Search the World you'll seldom see Handsomer folks than we
three, published by Bowles and Carver 2

MEZZOTINTS PUBLISHED BY CARINGTON BOWLES.

288 A Fleet of Transports under Convoy; The Parson and Captain;
The English Gentleman at Paris; and A Pleasing Method
of Rousing the Doctor 4

289 A group of well-known Connoisseurs at a sale of pictures;
Billingsgate triumphant; High Life below stairs, and The
Dutiful Husband 4

290 The Proverb revers'd, after J. Collet; The English Coachman
and Labour in vain 3

291 Rigging for a Cruise; Danger and Beau Mordecai Inspir'd 3

292 The London Dentist, after Dighton; A Morning Ramble, or
the Milliner's Shop; and The Last Shift 3

293 The Unfortunate Discovery, after J. Collet; The Unlucky
Visit and The Victim, after J. Collet 3

294 A Fleet of Smugglers with a Man-of-war in tow; A Rich
Privateer brought safe into Port, and An English Man-of-war
taking a French Privateer 3

295 The Wife at Confession and The Pretty Barmaid 2

296 The Female Bruisers and The Spirit is willing but the Flesh is
weak, by J. Goldar, after J. Collet 2

297 WHAT YOU WILL, by and after J. R. Smith 1

298 Badgers, by C. Turner, after T. Bennet 1

RACE HORSES AND RACING SUBJECTS.

299 Pumpkin and Baronet, by G. T. Stubbs, after G. Stubbs, *open
letter proof* 2

300 Marske, *open letter proof*, and Sweetbriar, by G. T. Stubbs,
after G. Stubbs 2

301 Hap-Hazard, by W. and G. Cooke, after B. Marshall, *open
letter proof* 1

| | | |
|-----|---|---|
| 302 | Little Wonder and Bloomsbury, by C. Hunt, after J. F. Herring | 2 |
| 303 | Mask, by G. Stubbs, junr., after G. Stubbs | 1 |
| 304 | Soldier, by S. Alken, after G. Gerrard | 1 |
| 305 | Protector, by C. H. Hodges, after G. Stubbs | 1 |
| 306 | Fleur de Lis, by T. Lupton, after A. Cooper, <i>proof</i> | 1 |
| 307 | BRAINWORM, by J. C. Easling, after H. B. Chalon | 1 |
| 308 | Firetail, after Seymour | 1 |
| 309 | Vandyke and Morel, by W. Say, after H. B. Chalon | 2 |
| 310 | ROSETTE, by W. Ward, after Chalon, <i>proof before letters</i> | 1 |
| 311 | SIR PETER TEAZLE, by W. Ward, after S. Gilpin, <i>open letter proof</i> | 1 |
| 312 | QUIZ, by W. Ward, after H. B. Chalon | 1 |
| 313 | MATCH BETWEEN FILIO DA PUTA AND SIR JOSHUA FOR 1,000 GUINEAS, by W. Ward, after B. Marshall; the pair | 2 |

FANCY SUBJECTS IN MEZZOTINT.

| | | |
|-----|---|---|
| 314 | Is this my daughter Ann, by Watson, after Grimm; Monsieur Le Cox treating Madam Durème with his snuff, published by Adams; Marquis Cornwallis receiving the sons of Tippoo Saib, and three others | 6 |
| 315 | A Young Wanton; The Pleasures of Skaiting; The Covent Garden Macaroni and three others, published by Carington Bowles | 6 |
| 316 | Settling the Affairs of the Nation; The Secret Discovered; The Flower Mill, and four others, published by Carington Bowles | 7 |
| 317 | The Prudent Mother; The Pleasures of a Married State; The Benevolent Physician, and two others, published by Carington Bowles | 5 |
| 318 | Six Weeks after Marriage; Slight of hand by a Monkey; The Lover's Disguise, and two others, published by Carington Bowles | 5 |
| 319 | Bachelor's Hall, published by Bowles and Carver, and Labour in vain, published by Carington Bowles, <i>both coloured</i> | 2 |
| 320 | The Cunning Harlot, published by Carington Bowles | 1 |

| | | |
|-----|---|----|
| 321 | The Sporting Lady; Shop Lifter Detected; Musical Charmer; The Ruined Girl, and thirteen others, published by R. Sayer, <i>the small series</i> | 17 |
| 322 | Starting of Game; Fair Clora refusing the Linnets, and The Card Party, published by R. Sayer | 3 |
| 323 | The Light Guinea; A Bagnio Scene, and five others, published by R. Sayer | 7 |
| 324 | Harriers starting a Hare; Love; The Rural Lovers, and three others, published by Laurie and Whittle | 6 |

CARICATURES.

| | | |
|-----|--|---------|
| 325 | The Brilliants, <i>two impressions</i> ; The Enraged Vicar; Race-horse Spanker; and caricatures by Bunbury, Rowlandson, etc. | 11 |
| 326 | Courtship in High Life and Courtship in Low Life, by S. Alken, after H. Wigstead | 1 |
| 327 | Caricatures by Gillray | 11 |
| 328 | Returning from a review at the Champ de Mars; Inn Yard at Calais; Breakfast at Breteuil, and three others, by Stadler and Lewis, after F. G. Byron | 6 |
| 329 | Caricatures after Collet and Bunbury, Views of Hamilton and Oxford, etc. | 16 |
| 330 | Eccentric characters, by Pond, <i>bound in a volume with portrait of Pond</i> | 24 |
| 331 | A Collection of eighty-seven caricatures, by Rowlandson, <i>mounted in an old scrap book, mostly coloured</i> | 1 vol. |
| 332 | One hundred and five caricatures on the Duke of Wellington by various caricaturists, <i>mounted in a large volume</i> | 1 vol. |
| 333 | A Collection of six hundred and seventy fancy subjects, portraits, and caricatures, by J. Gillray, <i>mounted in four large scrap books</i> | 4 vols. |
| 334 | Caricatures published in Paris on Political Events, 1870-1871, collected by Francis Harvey, <i>mounted in twenty-three volumes</i> | 23 |
| 335 | The Race between Baron Nicholas Wesselényi's Al Borak and Count Karolyi's Babieka, and A Race for Peasants' Horses at Pesth, by Prestel, the pair, <i>in colours</i> | 2 |

| | | |
|-----|--|--------|
| 336 | Symptoms, by H. Alken, <i>thirty-two plates mounted in a scrap book</i> | 1 |
| 337 | Symptoms, by H. Alken and Dashall, and Lubin in London, <i>fifty-one plates, mounted in a scrap book</i> | 1 |
| 338 | Illustrations to Songs, by H. Alken, <i>thirty-two plates mounted in a scrap book</i> | 1 |
| 339 | The Spanish Bull Fights, by Lake Price, <i>a series of twenty-six lithographs</i> | 1 vol. |
| 340 | Souvenir du Caire, by Prélziosi, <i>twenty coloured lithographs, in a volume</i> | 1 vol. |

J. E. RIDINGER.

| | | |
|-----|---|--------|
| 341 | Horses and Horse Riding, <i>small series</i> | 51 |
| 342 | Horses of different countries | 33 |
| 343 | Deer, Chamois, Wolves, Boar, Lions, and Bears, the set of eight large plates | 8 |
| 344 | Twenty-eight engravings of Shooting and Trapping, <i>bound in a volume</i> | 1 vol. |
| 345 | Forty plates of Wild Animals, with the frontispiece, <i>bound in a volume</i> | 1 vol. |
| 346 | A Collection of five hundred and fifty-nine Military, Sporting, and Animal subjects, with a mezzotint portrait of J. E. Ridinger in first volume, <i>mounted and bound in three large old scrap books</i> | 3 |
| 347 | Hunting, Trapping, and Animal subjects | 26 |
| 348 | Stamboul, by Preziosi, <i>twenty-eight coloured lithographs, bound in a volume</i> | 1 |
| 349 | The Four Seasons, by C. Corbitt, after R. Pyle; The New Fashioned Phaeton, published by Sayer and Bennett; Views of Hampton Court, Windsor, Chelsea, Greenwich, St. James's Park, Richmond, Twickenham, Paris, Chantilly, Versailles, Fontainbleau, etc., mostly coloured; Sporting subjects, by J. E. Ridinger, etc., <i>mounted in a scrap book</i> | |
| 350 | Les Sages and Reveries Fantastiques, by Apoux, <i>twenty-four etchings with the two frontispieces, bound in a volume</i> | 26 |

DRAWINGS.

351 A series of one hundred and nineteen original drawings *in water colours, pencil, and wash*, made for The Bengal Sporting Magazine, mounted and bound in two volumes 2 vols.

352 One hundred and thirty drawings of Animals, Natives, and Incidents relating to Dr. Livingstone's travels in Africa, by Friedrich Maro; and other drawings of The Four Seasons, Domestic Animals, etc., *in water colours, pencil, and sepia, mounted on 24 sheets* 130

353 A series of caricatures relating to Oxford and Cambridge Universities, *pen and pencil drawings* 32

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- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
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- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
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(*Sold by Order of the Sheriff of the County of London*).

FIRST DAY'S SALE.

LOT

- 1 A Chinese Print: Ho-ho-Urh-Sien, the Genii of Harmony and Union, one carrying a lotus flower; coloured by hand; large size, 22 in. by 12½ in.
- 2 Chinese Prints: TUNG FANG So and other Immortals under a pine tree with children attendants, a wood block print with white figures on a pink ground, signed COPIED BY Ruzan Choriodō; and another print of Immortals on clouds, in green and black (2)
- 3 Chinese Prints: CHANG Hsü drinking three goblets of Wine, black, grey and white, signed COPIED BY CHANG LIANG-TAO OF LUNG-SHAN, and in the corner "The Hall of 1000 Enjoyments"; and A BATTLE SCENE between horse soldiers, coloured by hand (2)
- 4 Chinese Drawings: The GYORAN KWANNON standing, holding a fish in a basket; The ICHIYO KWANNON seated on a lotus-leaf floating on water; and the SUIGETSU KWANNON standing on a lotus-leaf under a full moon (not shown); in gold outlines on blue ground, with gold inscriptions of Buddhist texts (3)
- 5 A Chinese Design for a Coromandel Panel of Lacquer Work, in colours on a black ground; framed

6 A Print from an Engraved Wood Block by Nichiren, the founder of the sect HOKKE-SHŪ (1222-1282). The original plank of willow-wood from which this was printed is preserved in a temple at Shibamata (see Anderson, "Japanese Wood Engravings," where it is reproduced, p. 11); *framed*
 * * * From the Anderson collection.

MORONOBU (Hishikawa), *d.* 1694.

7 Ishizuri: A FALCON, on a black ground; and A BIBULOUS SAGE seated against a Wine Bottle, on a brown ground; *signed KA-Ō, sealed MORO-OKE and KA-Ō* (2)

8 Ishizuri: Two Women of the Teikyō period with fans, reclining on the floor beside writing materials, on a dark blue ground, *signed HISHIKAWA MORONOBU; and five pages of SUGATA-YE HYAKUNIN ISSHU, published 1695, black and white* (6)

9 The Head of Shutendōji exhibited at Court after the return of Raikō from his expedition to Oyeyama; *full-size YOKO-YE; coloured by hand*
 * * * From the Appleton collection.

10 A Court Lady Captured by the Devils being hurried away in her NORIMONO; one of the same series as the foregoing; *black and white*
 * * * From the Appleton collection.

MASANOBU (Okumura), *c.* 1685—*c.* 1765.

11 Ishizuri: A Woman of the Genroku period, full-length, standing, on a black ground; *full-size, upright; signed OKUMURA MASANOBU, sealed MASANOBU*

12 Book Illustrations: Seven double pages, *in black and white; unsigned*

13 Sakata Kinhira Nyūdō, a theatrical character renowned for his great strength, reclining by a water-bucket and a large SAKÉ cup, holding a rosary; *black and white; full-size YOKO-YE; signed OKUMURA MASANOBU, sealed MASANOBU*
 * * * From the Swettenham collection.

14 Ukiyo Ōgi-uri, "Perspective View of Fan Sellers": A Man and a Woman with their boxes of fans accosted in the street by a girl messenger from two women looking out of a window.—More SAKÉ: A Woman trying to persuade a man to have some more drink, and a girl standing by with a SAKÉ kettle; *both black and white; full-size YOKO-YE; unsigned* (2)

15 **Yoshiwara Dote**, "Yoshiwara Embankment": A SAMURAI, his face hidden by a hat, followed by two servants, and other groups of people passing along.—**Yoshiwara, Naka no Cho**, "Middle Street, Yoshiwara": A SAMURAI meeting an OIRAN with attendants, and a man watching them from under a blind; *both black and white YOKO-YE*, from YEHON SHIN YOSHIWARA SEMBON SAKURA, "Pictures of the New Yoshiwara of 1000 Cherries"; *unsigned* (2)
 * * From the Appleton collection.

16 **Totō Tenjin**: Sugawara no Michizane in Chinese costume, full-length, standing, holding a branch of plum blossom; HOSO-YE *coloured by hand*; *unsigned*

17 **A Treasure from Hotei's Sack**: An OIRAN standing in the open sack, and a KAMURO lower down holding a jewel; URUSHI-YE.—**Shōki** holding his umbrella over an ONI and stabbing at it with a sword; HOSO-YE; *coloured by hand*; *both unsigned* (2)

18 **Anegawa Chiyozō** as an OIRAN standing, facing to the right, reading a love-letter; HOSO-YE; URUSHI-YE; *signed* OKUMURA SHINMIO MASANOBU

19 **Shōki**, full-length, standing alert, holding a sword; KAKEMONO-YE, *in graded black and white*; *signed* HŌGETSUDŌ OKUMURA BUNKAKU MASANOBU, *sealed* TANCHÖSAI

20 **Hashirakake**: A young OIRAN, having fastened a poem slip to a branch of plum blossom, is standing looking at it; *in pink, green and purple*; *signed* HŌGETSUDŌ OKUMURA BUNKAKU MASANOBU, *sealed* OKUMURA; *framed*; *a late impression*

TOSHINOBU (Okumura), c. 1745–1763.

21 **Theatrical Duo**: Nakajima Mioyemon as a Noble on horseback, striking with a club Otani Hiroji as a wrestler holding the horse's bridle; HOSO-YE; *coloured by hand*; *signed* OKUMURA TOSHINOBU

SHIGENAGA (Nichimura), 1696–1756.

22 **The Nehanzō**, "Death of Buddha." The Enlightened One lying under a tree surrounded by sorrowing saints, Bodhisats, and representatives of the animal kingdom, Maya Fujin and the priest Unaketsu approaching on clouds; *large size*; URUSHI-YE; *unsigned*

KIYOHARU (Kondō), c. 1725.

23 **Hatamoto**: A Procession of the higher feudatories of the Shōgun, in three sections, with the names and MON of each; HOSO-YE; *coloured by hand*; *unsigned*

SUKENOBU (Nishikawa), 1671-1751.

24 Book Illustrations: Three, double page, Women in various occupations; *black and white*; *unsigned* (3)

KIYONOBU (Torii), 1664-1729.

25 Sodezaki Iseno as a Woman standing by a covered corridor, with cherry trees in blossom shown through the partition: HOSO-YE URUSHI-YE; signed TORII KIYONOB^U

KIYOMASU (Torii), 1706-1764.

26 Sanogawa Ichimatsu as a Woman standing outside a SHŌJI, drawing a sword; HOSO-YE; coloured by hand; signed TORII KIYOMASU; framed

27 Theatrical Duo: Ichimura Kamezō as a Man standing showing a scroll to Sanogawa Ichimatsu as a Woman seated by the edge of a stream; HOSO-YE in pink and green; signed TORII KIYOMASU
* * * From the Wakai collection.

MASUNOBU (Tanaka), worked c. 1754-1771.

28 Interior of a Chinese Palace, looking out on to the sea, with a Chinese Lady standing holding a fan, and two female attendants; large size, oblong, 12 in. by 16½ in.; coloured by hand; signed TANAKA MASUNOBU

FUSANOBU (Tomikawa), c. 1764.

29 Hashirakake: The Three Heroes of the Han dynasty, Gentoku, Kōmei and Chōhi under a pine tree; signed TOMIKAWA GINSETSU

TOYONOB^U (Ishikawa), 1711-1785.

30 Original Drawing: An OIRAN leaving the bath, tying her OBI, on paper; unsigned; HASHIRAKAKE size

31 A Key-block Proof: A Woman seated smoking and looking up at the ceiling, smoke issuing from her lips; full-size, upright; black and white; signed ISHIKAWA SHŪHA TOYONOB^U

32 A Corean Prince on horseback under an umbrella carried by an attendant; HOSO-YE; unsigned

TOYOMASA (Ishikawa), worked c. 1770-1780.

33 Furyū Jū-ni Getsu, "Refined Views of the Twelve Months." A Series dealing with the Amusements of Children; *medium size, almost square; each signed ICHIKAWA TOYOMASA* (12)
 The series comprises: 1, FUKUBIKI, "Fortune Drawing at the New Year"; 2, The Festival of Inari; 3, The Festival of Dolls; 4, The Month of Flowers and the Cuckoo; 5, The Boys' Festival and Amateur Theatricals; 6, The Mouth of the Gods, with boys dancing round a MANDO; 7, The Weavers' Festival and a MAWARI DŌRŌ or wheel of life; 8, The Festival of the Full Moon; 9, The CHŌRŌ Festival and Chrysanthemums; 10, The Festival of Ebisu the God of Daily Food; 11, KAOMISE: A Theatrical Festival; 12, SUSUHAKI: The House Cleaning for the New Year

HARUNOBU (Suzuki), d. 1770.

34 Seirō Bijin Awase, "Beauties of the Tea-houses Compared." Two single pages with portraits of young women, standing, and another of a seated figure; *unsigned* (3)
 35 Seirō Bijin Awase. Three more single pages with seated young women (3)
 36 Hachi no Ki: Scene from the Play of "The Potted Trees," the wife of Sano Tsuneyo sweeping the icicles from the roof of her house, and the ex-Regent Hojō Tokiyori passing along in the snow outside and watching her; *HOSO-YE; signed SUZUKI HARUNOBU*
 37 A Porcelain Jardinière filled with various kinds of chrysanthemums, with a background of grey cloud out of which the moon is emerging; *medium size, almost square; unsigned, but a well-known work of HARUNOBU*

KORYŪSAI (Isoda), 1720-c. 1782.

38 An Eagle on a pine branch in a shower of rain; *medium size, almost square; signed KORYŪ*
 39 Totō Tenjin: Sugawara no Michizane in Chinese costume holding a branch of plum-blossom; *HASHIRAKAKE; signed KORYŪSAI*

TORII SCHOOL.

40 Tiger and Bamboo; *HOSO-YE; coloured by hand in red and yellow; unsigned*
 41 Theatrical Duo: Bandō Hikosaburō at the foot of some steps and Ichikawa Omezō about to hurl a great bell at him; *HOSO-YE; unsigned; and a Title-page of a Song-book* (2)

KIYOHIRO (Torii), 1708-1766.

42 Ichimura Uzayemon VIII in male character, holding a long bamboo rod and looking up into a pine tree; HOSO-YE; signed TORII KIYOHIRO

KIYOTSUNE (Torii), 1735-1785.

43 Yamashita Kinsaku as a Woman standing by the edge of an iris pool holding a split bamboo fan; overhead a wistaria trellis; HOSO-YE; signed KIYOTSUNE

KIYOMITSU (Torii), 1735-1785.

44 Matsumoto Yamakichi as a Youth standing under a cherry tree, with a falcon on his left hand; HOSO-YE; signed TORII KIYOMITSU

KIYONAGA (Torii), 1752-1813.

45 Two Lovers, side by side, passing to the left, both with the basket hats of the KOMOSŌ; small size, upright; signed KIYONAGA

46 Yoshizawa Iroha as Chidori, a young girl standing at the end of a TSUITATE, her hand in her sleeve up to her chin; HOSO-YE; signed KIYONAGA

47 A large Figure of a Child, seated, playing on a seven-stringed KOTO; full-size, upright; unsigned

48 Two Actors in female attire, but in private life, walking side by side to the right at the time of KAOMISE at the Great Theatres, followed by a female servant with a lantern; small size, almost square; signed KIYONAGA; framed

BUNCHŌ (Ippitsusai), worked c. 1764-1796.

49 The Letter Reading Scene from Chūshingura, with Sakata Hangorō as Yuranosuke and Iwai Hanshirō IV as O Karu, but without the spy under the ENGAWA; HOSO-YE; signed IPPITSUSAI BUNCHŌ.—Azuma Tōzō, half-length portrait in female character, from YEHON BUTAI ŌGI, "Fans of the Stage Picture Book"; signed IPPITSUSAI BUNCHŌ (2)

BUNCHŌ and SHUNSHŌ.

50 Three Actors, half-length portraits on fan leaves, from YEHON BUTAI ŌGI; two by SHUNSHŌ, and one by BUNCHŌ (3)

51 Three Actors, another three from the same book; all by SHUNSHŌ (3)

SHUNSHŌ (Katsukawa), 1724-1792.

52 Nakamura Nakazō, in female character carrying a basket of seaweed on her head.—Segawa Kikunojō III standing, in female character holding a sheathed sword in the left hand and her right hand on the grip of another ; both HOSO-YE ; signed SHUNSHŌ (2)

53 Ise Monogatari : Two Scenes from these Tales, one of Narihira's discarded ladies standing by a river ; and another composing a poem while he stands by a fence.—Another small print in a circle ; all unsigned (3)

SHIGEMASA (Kitao), 1739-1819.

54 Ichikawa Danjūrō IV, in male character standing beside a lantern on a post ; HOSO-YE ; signed KITAO SHIGEMASA

UTAMARO (Kitagawa), 1754-1806.

55 Otsuma and Hachirobei : Two Lovers, he sitting at his toilet looking into a mirror, and she standing over him looking at his reflection ; one of a set ONGYOKU HIYOKU NO BANZUMI, "A Series of Lovers of the Drama" ; small size, upright ; signed UTAMARO ; and two Bird and Flower prints ; both signed (3)

56 Feeding a Caged Bird : A Group of three ladies and two servants in a room attending to a bird, one of the servants in the doorway on her knees laughing ; one of the illustrations from ŌTOKA TŌKA, a book of Poems, published 1798 ; YOKO-YE ; signed UTAMARO

57 Ohisa of Takashima-ya : A facsimile reproduction of a double-sided print ; framed

KIKUMARO (Kitagawa), worked c. 1789-1829.

58 A Falcon standing on a branch of a blossoming plum tree ; black and white, medium size, upright ; signed TSUKIMARO

SEKKYŌ (Sawa), c. 1800.

59 An Owl on the bough of an oak tree ; in two blues, medium size, upright ; signed SEKKYŌ

YEISHI (Hosoda), c. 1746-1829.

60 Hanando of Ōgi-ya seated on one knee, holding a pipe with a brazier and SAKÉ kettle at her back ; medium size, upright ; signed YEISHI

61 Hinatsuru of Chōji-ya on Parade, passing to the right, turning to speak to the two SHINZŌ following, a KAMURO on her right and another in the rear ; medium size, upright, printed in black, grey and yellow ; signed CHŌBUNSAI YEISHI

62 Prince Genji in a garden, advancing towards a lady with a football on a silk cloth ; medium size, upright ; one sheet of a triptych of the series FŪRYŪ YATSUSHI GENJI ; signed YEISHI

YEIJIU (Hosoda), c. 1810.

63 A Woman seated on an Elephant, reading a scroll after the manner of Monju Bosatsu, and a man under the elephant reading the end of the scroll, after the letter reading scene in the Chūshin-gura ; medium size, upright ; signed YEIJIU

YEIRI (Hosoda), c. 1800.

64 Hashirakake : THE LETTER READING SCENE from the Chūshin-gura ; signed YEIRI ; framed

HOSODA SCHOOL.

65 Hashirakake : An Oiran seated holding a fan, and another standing behind her holding up a print of an OIRAN on Parade ; unsigned ; framed

TSUTSUMI SCHOOL.

66 Picking Tea : A Group of three women pausing from their work of tea picking to look at a boy on a bridge reaching for water ; full-size, oblong ; signed TORIN'S PUPILS TSUTSUMI SHUGETSU, ITTO, SHUYEI, and TOSEN.—Murasaki Shikibu, seated at a window by a cherry tree ; full-size, oblong ; signed HAKUHŌ SON YEKIJI (2)

SHUNYEI (Katsukawa), 1767-1819.

67 Matsumoto Kōshirō IV in female character, full-length against a wall with a spiked top ; HOSO-YE ; signed SHUNYEI ; framed

68 Sawamura Sōjūrō III in male character, standing holding a TAN-ZAKU in front of a branch of cherry blossom ; HOSO-YE ; signed SHUNYEI — Ichikawa Komazō as a man and Segawa Kikunojō as a woman, bust portraits on a fan leaf, on a sprinkled ground ; signed SHUNYEI (2)

SHUNSEN (Kashōsai), worked c. 1790-1829.

69 A Group of four Ladies and a child on the balcony of a Temple admiring the view of cherry blossom below and a river scene in the distance ; YOKO-YE ; unsigned

KIYOMINE (Torii), 1788-1869.

70 **Aisome of Kado Ebi-ya** on parade at the New Year with a KAMURO on each side and two SHINZŌ in the rear; *full-size, upright*; signed KIYOMINE

71 **A History of Ichimura-za** from KWANEI 11 (1634) to KAEI 4 (1851), with five of the characters in the opening piece on the 15th day of KAEI 4; *signed TORII KIYOMITSU*

72 **Iwai Hanshirō VIII** in female character; HOSO-YE; *signed TORII KIYOMITSU*; and **Ichikawa Komazo** in male character; HOSO-YE; *signed KITAO SHIGEMASA* (2)

TOYOHARU (Utagawa), 1733-1814.

73 **The Recovery of the Muge Hojiu no Tama**: View of the Dragon King's Palace and Kamatari's fisher girl in the water with the jewel, the great Dragon dashing in after her, and Kamatari with attendants in a boat waiting out at sea; *full-size, oblong*; signed UTAGAWA TOYOHARU

TOYOKUNI (Utagawa), 1769-1825.

74 **Ono no Komachi** standing waving a court fan over the head of Ariwara no Narihira on one knee, his attendant standing beside him holding his KEN-EI or court cap; *medium size, upright*; one of a set FŪRYŪ ROK'KASEN, "The Six Great Poets": signed TOYOKUNI

75 **A Group of three Women** standing or kneeling round a brazier, in the upper chamber of a house; *medium size, upright*; one sheet of a triptych; signed TOYOKUNI

76 **Visiting a Waterfall**: A Yedo Gentleman and his wife, a female servant and a page, the gentleman writing a poem on his fan and his wife holding the SUZURI-BAKO; *small-size, upright*; signed TOYOKUNI

77 **Going to a Party**: A Lady in a travelling hat and straw rain coat attended by a maid carrying an umbrella and a parcel, and a lady in a black ZUKIN carrying an umbrella and a HASHIRAKAKUSHI, passing to the right in a snow scene; *full-size, upright*; signed TOYOKUNI

78 **Segawa Kikunojō III** in female character, as a woman standing holding a split bamboo fan; HOSO-YE; *unsigned*—**Theatrical Duo**: SAKATA TŌJŪRŌ IV and another actor, bust and half-length portraits; *medium-size, upright*; signed TOYOKUNI (2)

79 **Theatrical Duo**: Segawa Kikunojō III as Shinano-ya O Han, standing behind Arashi Hinasuke I as Obi-ya Choyemon seated, holding a SOROBAN ; *full-size, upright* ; on a grey wash ground ; signed TOYOKUNI

UTAGAWA SCHOOL.

80 **Nasu no Yoichi** at the battle of Yashima ; *medium-size, almost square* ; signed TOYOHARU—**A Group of Ladies** standing before a wire-fronted cage in which is a peacock ; *medium-size, upright* ; signed TOYOKUNI (2)

81 **Puppet Chūshingura** : Acts 8 and 9 in colours, *half block size*, and two other prints, black and white ; *all signed* TOYOHIRO (4)

82 **Four Kwa-Chō Tanzaku** and two Figure Subjects, all black and white ; signed TOYOHIRO (6)

83 **The First Cuckoo of Spring** : A Woman getting out of bed to watch its flight ; *half block size* ; signed TOYOHIRO—**A WRITING LESSON**, signed KUNITERU — Portrait of an Actor, signed KUNISHIGE (3)

84 **Ono no Komachi and Narihira** and two Actor prints ; *one signed* KUNISADA, the others TOYOKUNI (3)

85 **Iwai Hanshirō V** as a Fox Woman ; and **A Lantern Ghost** ; *both signed* ICHIYŪSAI KUNIYOSHI (2)

86 **Interior of a Theatre**. Triptych. The Stage filled with performers in a play, and full view of the two sides and centre of the auditorium ; *full-size, upright* ; signed ICHIYŌSAI UTAGAWA TOYOKUNI

87 **Theatrical Scene**. Triptych. Night Scene under plum trees in blossom ; signed KŌCHŌRŌ TOYOKUNI

88 **Two Otsu-ye**, copied from pictures by Matahei, *full-size, upright* ; signed ICHIYŪSAI KUNIYOSHI ; and two other Prints, signed KUNIMARU (4)

MASAYOSHI (Kitao), 1761-1824.

89 **Shako** : A Pair of Partridges beside a waterfall, no. 12 of the set RAIHIN ZUE, “Drawings of the Guests which have arrived, i.e., Exotic Birds ; YOKO-YE ; signed KEISAI, sealed KITAO MASAYOSHI

SHIGENOBU (Okayama), c. 1812.

90 **A Theatrical Souvenir** : A large size sheet bearing a List of the Actors of different rank from Horeki 2 = 1752 to Bunkwa 9 = 1812, the lower half filled with the principal ones in various characters, grouped together ; *black and white, signed* OKAYAMA SHIGENOBU, published by IZUMIYA of Kyōto

HOKUSAI (Katsushika), 1760-1849.

91 **The Seven Gods of Good Fortune** in the Treasure Ship, with a crane flying overhead; *full-size, upright*; signed SHUNRŌ

92 **Gai-fu Kaisei**, "Breeze, Fine Weather": A red Fuji with lower green slopes rising up into a blue sky, with masses of straight white clouds; no. 8 of the *Fuji series*; framed

93 **Senjū**: Fuji seen from this suburb of Yedo, where two men are fishing beside a weir, and a third is leading a hobbled horse; no. 36 of the *Fuji series*

94 **Sumida-gawa Sekiya-no Sato**: Fuji seen beyond rice fields in the village of Sekiya, and three horsemen galloping along the tops of the dykes; no. 46 of the *Fuji series*

95 **Iwai Hanshirō** in female character, HOSO-YE; signed SHUNRŌ.—Blind Men crossing a stream, and a Theatre Scene, two book illustrations, unsigned (3)

96 **Comic Poets**: Thirty-four out of a set of 36, *half block size*; unsigned (34)

97 **Comic Sketches**: Sixteen small tinted black and white Prints, four on a block size; signed HOKUSAI (16)

98 **Mikawa, Yatsu-bashi**, "The Eight-parts Bridge, Mikawa," one of the set of *Famous Bridges*. No. 11
** First Edition and a fine copy.

99 **Ajikawa-guchi Tempozan**: The Bridges at the mouth of the Aji river, Tempozan, Ōsaka; one of the set of *Famous Bridges*. No. 8
** Late Edition.

HOKUSAI'S PUPILS.

100 **Two Ladies Meeting** and saluting, and a third waving her hand to someone in the distance, *half block size*, signed SŌRI.—**Izumi Shikibu**, one of the great poetesses, *medium size, upright*, signed TŌTO GAKUTEI TEIKO (2)

101 **A Carp** in a swirl of water with water weeds, a full page of HARI-MAZE HAN, First Edition, published by ECHICHŌ before 1843, signed KATSUSHIKA TAITŌ.—**Kyōka Shichi-Kenjin**, "Comic Poems on the Seven Wise Men of China": Five of the seven in a group, three watching the other two playing GO; signed GAKUTEI (2)

HIROSHIGE (Ichiryūsai), 1797-1858.

102 **Kidomaru** pulling up a tree, a rare and early work; *medium size, upright*, signed HIROSHIGE.—**Ni-chō-machi Shibai no zu**: The Theatre Street filled with a great crowd of people, one of the TŌTO MEISHO set, with the KIKAKUDŌ red stamp on the margin, signed HIROSHIGE (2)

FIRST TŌKAI DŌ SERIES.

103 Nihon Bashi: Second state. No. 1

104 Shinagawa: Second state. No. 2

105 Kawasaki: First state. No. 3

106 Hakone: Only state, a good copy. No. 11

107 Mishima: First state. No. 12

108 Kambara: Only state. No. 16

109 Yui: Only state, sea finely graded. No. 17

110 Yui: Another copy, similar. No. 17

111 Mariko: Second state. No. 21

112 Mitsuke: Only state. No. 29

113 Maizaka: Only state. No. 31

114 Okazaki: First state, slight difference in colouring. No. 39

115 Kuwana: Only state. No. 43

116 Shōno: First state. No. 46

117 Kameyama: Only state, but finely graded. No. 47

118 Saka-no-Shita: Only state, but original colouring. No. 49

119 Kyōto: Only state. No. 55

120 Five Kwa-Chō Panel Prints, two on a block size; all signed HIROSHIGE (5)

121 Six Kwa-Chō Quarter-block Prints on three boards; all signed HIROSHIGE (3)

122 Two Kwa-Chō Panel Prints, two on a block size; and a Fan Print, Oshidori in Snow; two by HIROSHIGE, and one by YEISEN (3)

123 Two Tanzaku Panels, figure subjects, with red sky lines; and another, Kwa Chō Panel, black and white; all signed HIROSHIGE (3)

124 Ryōgoku Hanabi, "Fireworks at Ryōgoku". — Fukagawa, Susaki, Jūman tsubo: An Eagle descending.— Ōji, Shozoku Enoki ōmisoka Kitsunobi, "Foxes assembling under the Shozoku Enoki tree on New Year's Eve at Ōji"; full-size, upright, from the set MEISHO YEDO HYAK'KEI; signed HIROSHIGE (3)

125 Kii. Waka no ura: Cranes flying. Mino. Yōrō taki: A straight waterfall.— Hida. Kago watashi: The KAGO carrier over the Jinzū river.— Awa. Kominato uchi ura: The inner bay with junks; full-size, upright, from the set of The Sixty-odd Provinces; signed HIROSHIGE (4)

126 Yamato. Tatsu-yama Tatsu-Kawa, with autumn maples.—Kōzuke. Harima-san setchū, the mountains in snow.—Shimotsuke. Nikkō-san Urami taki, the waterfall one can see from behind.—Awa, Naruto no Fūha, the whirlpool; full-size, upright, from the set of The Sixty-odd Provinces; signed HIROSHIGE (4)

127 Kai. Ōtsuke no hara: Fuji from the ōTSUKE moor, with tall grasses and wild flowers. Tōto Meguro Yūhi ga oka: Fuji seen between two maple trees. Suruga. Satta no Kaijō: A great wave at Satta point.—Sagami. Enoshima Iriguchi: Fuji seen through a TORII; full-size, upright, from a set of Thirty-six Views of Fuji; signed HIROSHIGE (4)

128 Zōshigaya Fujimi Chaya: A girl standing in the door of the Fuji-view Tea-house.—Musashi. Koganei: Fuji seen through a hole in the trunk of a cherry tree.—Kai. Inume tōge: Fuji with a flight of geese before it seen from the Inume pass.—Tōto Sumida no Tsutsumi: Two women under cherry trees, and another coming up the Sumida embankment; full-size, upright; from a set of Thirty-six Views of Fuji; signed HIROSHIGE (4)

129 Sagami-gawa: Fuji seen from the Sagami river, and a man on a raft.—Tōto. O Cha no mizu: Fuji from the Honourable Tea-water Canal; two of the Thirty-six Views of Fuji.—Hōbō and Karei: Two red gurnard and a flounder; one of the Fish series; all signed HIROSHIGE (3)

130 Murasaki Shikibu, seated on the balcony of Ishiyama-dera overlooking Lake Ōmi, where she composed the Genji Monogatari; a reproduction of a famous triptych, the original blocks of which are in the British Museum; signed HIROSHIGE (3)

KYŌSAI (Kawanabe), 1831–1889.

131 Two Crows on the branch of a blossoming plum tree, with a red sun in mist behind them; KAKEMONO-YE; signed JOKŪ KYŌSAI

132 A Comic Fan Print of Trials of Strength with Noses and Necks; and A Riotous Scene; both signed (2)

VARIOUS ARTISTS.

133 An Oiran standing holding a fan; signed SHINKŌ (Toriyama).—A Mother and Baby; signed YEISEN.—Miura no Ōsuke Yoshiaki; signed YEIZAN (3)

134 Two Dancers, medium size, upright; signed BICHŌ.—A Man seated Smoking, half block size; signed HOKKEI; both framed (2)

135 **The Wisdom of Shiba Onkō**; *signed KORYŪSAI*.—**Shōki**, black and white; *signed SHUNSEN*.—**A Page of Harimaze Han**.—A Tanzaku: Gold Fish; *signed IKKO* (4)

136 **Arashi Rikwan** in private life, looking out of a window; *signed YOSHITAKI*.—**Another Actor**, crêpe print; *signed YOSHITOSHI*.—**Tsuruji**, a GEISHA.—**Masaji**, a GEISHA; both signed NAGAHIDE, and both URUSHI-YE (4)

137 **Chūshingura**: A Complete Set of Twelve analogues, showing children at play; four on a block size; *signed YEIZAN* (12)

138 **A Woman** standing holding a fan and looking down at a little boy holding a dog; *signed KIKUGAWA YEIZAN*.—**A half-length Portrait** of a Modern Beauty, in coloured process, by KIYOKATA (2)

139 **Tamiya Iyemon** on one knee looking at a dilapidated lantern ghost of his wife Oiwa; taken from Hokusai's HYAKU MONOGATARI; *signed SHUNKÖTEI HOKUYEL*.—**The Ghost of Oiwa**; *signed SHUNKÖSAI HOKUSHÜ*.—**A Dragon**; *signed ICHIYEISAI YOSHITSUYA* (3)

140 "Hollander": A man seated at a table and a youth standing reading a book; ISHIZURI HOSO-YE; published by BUNKINDÖ.—**A Chinese Man and Child** on an elephant led by a woman, with Buddha's fingers fruit overhead; HOSO-YE form in colours, unsigned.—**Flowers**, in colours, on a black ground; *signed BUNSHIN*, sealed KOJIMA (3)

141 **Three Kwa Chō Prints** from the series IKI UTSUSHI SHI-JŪ-HACHI TAKA; *signed SUGAKUDŌ* (3)

142 **A Landscape** and silver moon; *signed KANŌ MOTOSATO*.—**Another Landscape**; unsigned.—**A Silhouette Portrait** of a man; unsigned.—**Plum Blossom**; on black ground; unsigned.—**A Chinese Statesman**, ISHIZURI; *signed JOKIU*; sealed TANZAN (5)

143 **A Group of Chinese Ladies** watching a man writing; *signed TANI SUKENAGA*.—**A Chinese Man** seated by a harp; *signed KYU-HO TO-YEI*.—**A Group of Literary Men**; *signed KIOKUTEI*.—**A Noble** setting out on a journey, Hishikawa School; all black and white (4)

144 **A Yaki-ye**, or pyrogravure, chidori and waves; unsigned.—**A Copper Plate Engraving** in colours; unsigned.—**Two Fan Prints** on one sheet.—**A Chinese Bank Note**; and three other Prints (7)

145 **A Junk**; *signed TOYONIKO*.—**A Boy on an Ox**; *signed MINWA*.—**A Goose** looking in at a Tea-house; *signed HAKUYEL*.—**A Man with two Axes**; *signed HÖKYÖ MASATAME*; and **A Tanzaku**; *signed MUZO*; dated 1852 (5)

146 **Five Comic Prints**; six sheets of Illustrations, by YANAGAWA SHIGENOBU; and three others (14)

147 **Twelve double-page Illustrations**, by MORIKUNI; *in black and white* (12)

148 **Nine Sheets of Illustrations**, Birds and Flowers; *in black and white* (9)

149 **Eight double-page Illustrations**, on four sheets; and six others; *all figure subjects* (10)

150 **Zenken Kojitsu**, "Ancient Celebrities." Fifty-one sheets of Illustrations; *in black and white*, by KIKUCHI YOSAI (51)

151 **Birds and Flowers**. Thirteen sheets of Japanese reprints of Chinese subjects; *in colours* (13)





SECOND DAY'S SALE.

ORIGINAL DRAWINGS.

LOT

152 Cranes; in black and white; signed TOYOKAWA YASUNOBU.—A Hawk and a small bird, and Pheasants; black and white; unsigned, but probably by KYÔSAI.—A Small Bird on a cherry bough; in colours; unsigned.—Fern Fronds; in colours; unsigned (5)

153 Hokusai: A Pheasant; in colours on paper; unsigned
* * From the Hayashi collection.

154 Hokusai: Three Drawings; in black and white, figure subjects, on paper; unsigned (3)

155 Hokusai: Four sheets of small Drawings, mostly of the MANGWA type; black and white, on paper; unsigned; and A Dragon in clouds; black and white, in Chinese style (5)
* * The last from the Hayashi collection.

156 Taitô: A Fowl rubbing its head against its leg; in colours, on paper; unsigned

157 Katsushika School: Kintoki holding his big axe and riding a bear; tinted red, on paper; unsigned
* * From the Tuke collection.

158 Yeishi: An Entertainment in a nobleman's house; in colours, on silk; signed JIKUKYÔ YEISHI FUJWARA TOKITOMI

159 Rosetsu: A group of nine Puppies, and a stalk of bamboo; black and white, tinted brown, on silk; unsigned

160 Kôrin: A Decorative square Panel, plum blossom and swirling water on a gilt tessellated ground; signed HÔKYÔ KÔRIN; sealed HÔSHOKU

161 A Chinese Goddess standing holding a pink ball in her left hand; in colours, on silk; unsigned; of considerable antiquity

162 **Chōshun**: Three Japanese Ladies seated by an iris pool; *in colours, on paper*; signed MIYAGAWA CHŌ—(last character cut off).—**Two Tosa School Drawings**; *unsigned* (3)

163 **Shijō School**: Two Fan Leaves, painted with flowers and birds, and varnished for use while bathing.—**An Owl**; *black and white tinted*; and **Two Chinese Ladies**; *all unsigned* (4)

164 **Zeshin**: An INRŌ in coloured lacquer, with red AGIME and brown MANJŪ NETSUKE; *a lacquer drawing on a gold ground*; sealed ZESHIN

165 **Zeshin**: Daikoku's mallet being drawn along by its red cords by three white rats; *a lacquer drawing on a gold ground*; *signed and sealed ZESHIN*

166 **Zeshin**: A red SAKÉ ēcup, with gilt character JIU, chrysanthemum flowers and a butterfly; *a lacquer drawing on a silver ground*; *signed and sealed ZESHIN*

167 **Zeshin**: A Sparrow on a branch of autumn maple; *a lacquer drawing, on paper*; *signed ZESHIN, and sealed*

168 **Zeshin**: A sheaf of straw for the protection of a plant in winter, and four plants with red berries beside it, the foreground in gold; *a lacquer drawing, on paper*; *signed ZESHIN, and sealed*

169 **Gyokudō (Uragami)**: A Landscape; *in black and white, on silk*; sealed GYOKUDŌ, c. 1800

170 **Two Girls** seated on the balcony of a Tea-house, built over the edge of a lake, one knocking out her pipe into the water; *in colours, on paper*; KAKEMONO form; *unsigned*

171 **Seven Figure Subjects**; *in black and white, on paper*; *unsigned* (7)

172 **Mokō** seated by a MINOGAME; *signed TORIN (KANŌ)*.—**Cock and Hen**; *signed SŌGAKU*.—**Landscape**; *signed BŌSHŌDŌ*.—**Another Landscape**: Chinese School.—**Daikoku**; *unsigned*; and **A Bat** flying; *signed SHUHEKI*; *all black and white, on paper* (6)

173 **A Bear** coming out of a cave.—**Two Deer** under trees; and five other sheets of Natural History Subjects; *black and white, some tinted, on paper*; *unsigned* (7)

174 **View of Fuji**; *in body colours*.—**A Fan Leaf**; *in colours, on silk*; sealed SHISEI.—**A Country Cottage**.—**Two Figure Subjects**; *tinted, on paper*; *unsigned*; and **A Bird** on a willow in snow; *unsigned* (6)

175 **The Six Great Poets**; *in colours*.—**A Cock**; *tinted*.—**A Fan Leaf**, painted with a stag on a gold ground; *all framed* (3)

176 **An Actor** saluting his audience; *in colours, on silk*; signed UTAGAWA KUNISHIGE; *framed*

177 Yoshitsune and Benkei on Gojō Bridge; *in colours, on paper; unsigned; framed*

178 Ubuya, "The Lying-in Chamber," and the washing of the newly born infant; *in colours and illuminated, by an artist of the Toza School; framed*

KAKEMONO.

179 Harunobu: A Lady and a young girl looking at cherry blossom above a garden fence; *in colours, on silk; signed SUZUKI HARUNOBU*

180 Hokuba: A Woman walking in the wind, gripping her KIMONO and holding her fan between her teeth while she adjusts her hair pin; *in colours on silk; signed TEISAI HOKUBA*

181 Yeizan: A GEISHA standing beside her SAMISEN case holding a folding mirror and powdering her face; *in colours on paper; signed KIKUGAWA YEIZAN*

182 Sōju: Mōsō and the bamboo shoots, a girl as Mōsō holding a mattock under bamboo in snow; *in colours on paper; signed SŌJU*

183 Yoshinobu: Two Sages beside a stream, *black and white on silk; unsigned, but with the seal of KANO YOSHINOBU*

184 The Ryūzu Kwannon, standing on the head of a dragon, ISHIZURI; *black ground.—A Plum Tree in blossom, ISHIZURI; black ground*
(2)

185 A Hawk attacking a bird, an embroidered kakemono on silk

SURIMONO.

186 Hiyaki (Komatsuya): Two WRESTLERS and an Umpire; *unsigned.—Shigekatsu: SUGAWARA NO MICHIKAZI on an ornamental ground; signed UKIYO SHIGEKATSU.—Shinkō: A WOMAN looking round at a monkey playing with her skirts; signed SHINKŌ.—Kitao School: A MAN leaning through a window and kissing a woman; unsigned*
(4)

187 Katsukawa School: AN ACTOR as a travelling priest; *signed KATSUKAWA SHUNSHŌ.—MOMOTARO, in Shibaraku costume, one of a series of Wisdom, Kindness and Bravery, this for Bravery; signed SHUNTEI.—HANGING A KAKEMONO, a woman putting it up; signed SHUNTEI.—A FAMILY GROUP; signed JUTEI TOYOMARU (Shunshō's pupil Kusamura Shunrō)*
(4)

188 Shunman: A BELL and Ōsaka Surimono with Jo and Uba; *signed SHŌZADŌ.—A PLEASURE JUNK towed by a rowing boat; signed SHŌZADŌ.—COURT LADIES.—THE SIX POETS, treated in comical style.—A LADY ON HORSEBACK led by a woman; the last three unsigned; the last dated 1788*
(5)

189 **Shunman**: FUTAMI GA URA; signed SHŌZADŌ KUBO SHUNMAN.—COURT LADIES in quest of young pines; signed SHŌZADŌ.—YAMA UBA with Kintoki's axe.—A man ascending a temple staircase on horseback.—WILD ROSES; *the last three unsigned* (5)

190 **Torii School**: KYŌKAKU GO-BAN NO UCHI; *a set of five OTOKODATE; full-length figures; four men and one woman; unsigned* (5)

191 **Utamaro**: A BOY SHISHI MAI DANCER on a stand holding two lion masks—KITSUNE seeking to entrap Okame; *both signed UTAMARO* (2)
 * * Surimono by Utamaro are very rare.

192 **Utamaro**: A PAIR, Kintoki on one holding the string of his kite, and on the other a bear and hare holding the kite.—A WOMAN, half length, holding a fan; *one of a set FŪRYŪ BIJIN SAMMAI ŌGI*, "Three Beautiful Women with fans"; *all unsigned* (3)

193 **Utamaro's Pupils**: KINTOKI and a falcon; signed KWANUNSIAI TSUKIMARO.—TWO WOMEN by a screen; signed TSUKIMARO.—TWO COURT LADIES; signed BŌKUTEI TSUKIMARO.—A PHEASANT on a tree; *black and white*; signed HIDEMARO (4)

194 **Hosoda School**: A FEMALE CARVER with a wood figure of a KAMURO; signed YEISHI.—A POETESS in a circular window; signed YEISHI.—THE NINE-TAILED FOX reflected on a mirror.—AN OIRAN on parade, and inset the Palace of the Moon; *both signed HARUKAWA GOSHICHI* (4)

195 **Hokusai**: A PERSIMMON; signed SŌRI.—A WOMAN AND KOTŌ and dog; signed SŌRI.—THE TOKONOMA with a BIWA and stag, etc.; signed HISHIKAWA SŌRI.—A WOOD SELLER with a kite caught on her bundle of sticks; signed ZEN SŌRI HOKUSAI (4)

196 **Hokusai**: A WOMAN SHAVING the Head of Fukurokuju; signed KATSUSHIKA HOKUSAI.—A WOMAN PRESSING CLOTHES and another reading; signed HOKUSAI.—A WOMAN TYING AN OBI on another woman; signed ZEN SŌRI HOKUSAI.—Poets, seven small prints; signed HOKUSAI, *on two mounts* (5)

197 **Hokusai**: A COURT LADY with a lantern; signed HOKUSAI.—SEI SHŌNAGON seeing the Dainagon Yukinari off home and a cock crowing on the top of the garden gate; signed KATSUSHIKA HOKUSAI.—SARU KAME NO NORU, "The Monkey's ride on a Tortoise" to get a monkey's liver for Otohime; signed KATSUSHIKA HOKUSAI.—FLOWER VASES and flowers on a tray for arrangement; signed GETTCHI RŌJIN I-ITZU (4)

198 **Hokusai**: A set of five known as THE MOCKING SERIES, portraits of actors in the style of Toyokuni: ICHIKAWA DANJŪRŌ VII as Soga no Gorō showing a picture of Fuji to a woman holding a battledore and shuttlecock.—ICHIKAWA KOMAZŌ II as Soga no Jūrō holding over his shoulder a branch of plum blossom with poems attached, and a woman seated making a paper spill.—

LOT 198—*continued.*

ICHIKAWA KŌDANJI as Asahina cutting up a fish, his armour behind him, and a woman wringing her hands by his side.—ICHIKAWA DANZŌ V as Kudō Suketsune seated by a TOBAKO-BON smoking, and a lady in court robes beside him.—MATSUMOTO KŌSHIRŌ V as OMI-NO-KOTODA who murdered Kawazu Sukeyasu on the directions of Kudō Suketsune, standing wringing his hands, and a woman kneeling showing him a short sword for SEPPUKU; *all signed KATSUSHIKA NO ŌYAJI I-ITZU* (5)

* * * On these Hokusai has written “I am not a painter of the portraits of actors, but I can mock like a monkey.” De Goncourt gives the date of the set as 1823, but they were probably intended for the Monkey year, 1824.

199 **Hokusai:** A CHINESE AND JAPANESE CONTRAST, Shiba Onko breaking the jar of water with a stone and Shibata Katsuei breaking the jar with the handle of his spear; *signed GETCHI RŌJIN I-ITZU.*—BLOCK CUTTING AND PRINTING, a Man with the knife and a woman with the rubber; *signed HOKUSAI ARATAME I-ITZU.*—MAKING BONSEKI, a Woman on her knees modelling a landscape with Fuji in it; *one of a set OSANA ASOBI SAMBAN TSUZUKI,* “A Set of Three Children’s Games,” this being for “Stone”; *signed HOKUSAI ARATAME I-ITZU;* and an ink proof of the same, *without the signature* (4)

200 **Hokusai:** JO AND UBA and a rising sun; and four others; *un-signed* (5) *earle.*

201 **Hokusai:** THE ATTRIBUTES OF THE SEVEN GODS OF GOOD FORTUNE; and five others; *unsigned* (6) *earle.*

202 **Hokusai:** LONG SURIMONO, The Warders of the Castle Gate making hot SAKÉ under a maple which is dropping its autumnally-tinted leaves on the ground; *unsigned* *earle.*

203 **Gakutei:** SUIKŌDEN GOKO SHŌGUN, “The Five Tiger Generals of the SUIKŌDEN”; *a complete set of five, numbered*; (No. 1) KWANSHŌ seated holding a book, with halberd beside him; (No. 2) SHINMEI kneeling holding a book, with war hammer beside him; (No. 3) RINCHŪ seated examining a sword blade; (No. 4) TŌHEI kneeling playing a flute; (No. 5) KOYENJAKU seated with a koto in his lap and a halberd beside him, all on the balcony of a house with the great branches of pine-trees outside, and looped-up curtains, in colours, metals and gaufrage; *signed GAKUTEI TEIKO* (5)

204 **Gakutei:** MINAMOTO NO YORIMITSU on a gold ground; *one of a set* BUKE ROK’KASEN, “The Six Military Poets.”—MIDŌ-KWAMPAKU (Fujiwara Michinaga) and a snarling dog; *one of the set* UJI SHŪ MONOGATARI, “A Supplement to the Tales of Ise.”—KWAN YU on a gold ground; *one of a set of* The Three Heroes of the Han Dynasty.—KIBI NO KONMURAJI (Kibi-daijin) standing in grave thought; *all signed GAKUTEI* (4) *earle.*

205 **Gakutei**: Hōjō Yasutoki seated in an audience and his attendant carrying a letter on a SAMBO to kneeling nobles; *one of a set* HONCHŌ NI-JŪ-SHI KO, "Japanese Paragons."—SATSUMA NO KAMI TADANORI under a cherry tree which he is accepting as host for the night; *one of a set* KATSUSHIKA GO-BAN.—HARU NO AKEBONO SOME, "The Advent of Spring Designs." THE FIRST CROW, a Woman seated with brush and TANZAKU.—A CARP going up a waterfall; *all signed* GAKUTEI (4)

206 **Gakutei**: A YOSHIWARA BELLE in a circle and the Great Gate of the Yoshiwara in a square; *signed* GAKUTEI TEIKO.—A CHINESE LADY on a fan mount; *signed* GAKUTEI.—FLOWERS in a bowl.—CRABS and water.—A GLOBE; *all signed* GAKUTEI.—THE SPARROW DANCE; *unsigned* (6)

207 **Hokkei**: KIBI-DAIJIN helped by a spider in the transcription of a Chinese letter.—KYŌGEN, a comic Nō Dance by a DAIMYŌ and his male servant.—JORURI HIME with her father's MAKIMONO on the science of war.—A Woman weaving; *all signed* HOKKEI (4)

208 **Hokkei**: KINTOKI with fan as an umpire watching a fight between a TENGU and a cock.—YAMA UBA with his axe looking on; *Nos. 1 and 2 of a set of three.*—KINTOKI struggling with a carp in a waterfall.—RYŪJIN the Dragon King offering Tide-ruling jewels; *all signed* HOKKEI (4)

209 **Hokkei**: A HARE AND SPARROW compounding drugs for the Elixir of Life.—EGG-PLANT FRUITS in a basket.—DECORATIONS FOR THE NEW YEAR.—SHEARS, TOYS and Ornamental Paper.—REPAIRING A LANTERN for the New Year, *dated Bunkwa 4 = 1807*; *all signed* HOKKEI (5)

210 **Hokkei**: KINTOKI pelting ONI with parched beans.—FANS decorated with Lucky things to dream of; and three others; *all signed* HOKKEI (5)

211 **Shinsai**: TRYING ON A NEW DRESS, a Lady assisted by a girl and maid.—AN OIRAN standing and another woman on her knees with a spray of plum-blossom on a fan; and two others; *all signed* SHINSAI (4)

212 **Shinsai**: A KNIFE with tortoiseshell handle in a lacquer scabbard decorated with mother-o'-pearl.—LONG LIFE EMBLEMS; and three others; *all signed* SHINSAI (5)

213 **Shinsai**: Five others; *three unsigned* (5)

214 **Hokuba**: A WOMAN HANGING A KAKEMONO; *signed* TEISAI HOKUBA.—A WOMAN DRAWING FUJI; *signed* TEISAI.—KUGUTSUNE KANEKO stopping a horse by stepping on its halter.—A FOX ON A HORSE.—Two on one mount; *all signed* HOKUBA.—THREE LONG-LIVED MEN; *all signed* TEISAI (6)

215 **Shigenobu**: Tōbosaku stealing a peach ; *sealed* YANAGAWA.—A WOMAN WEAVING ; *signed* SHIGENOBU.—TWO LADIES IN A TEMPLE GROUND and a monkey in one of the stone lanterns ; *signed* REISAI, *sealed* YANAGAWA.—THREE CHINESE HEROES ; *each signed* JŪZAN and one *unsigned* (7)

216 **Hokusai's Pupils** : A BOWL, Knife, Paper and Funabashi jelly, *one of the YEDO MEIBUTSU* ; *signed* HOKUTEI JOREN, *with the early signature of KYŌSAI as owner*.—A WOMAN AS KUGUTSUNE KANEKO with foot on the string of a kite decorated with a horse ; *unsigned, but by HOKUSEN*.—ASAHINA pulling a woman's OBI ; *signed* SHŌTEI HOKUJIU.—A WOMAN holding a bowl of flowers ; *unsigned* (4)

217 **Hokusai's Pupils** : SHIROZAKI URI, a seller of white wine leaning his elbows on his tub.—YUKINARI, a noble seated looking at writing on a fan and a lady reclining beside him holding a TANZAKU ; *one of a series of Twelve Great Writers*, WAKAN JŪ-NI NŌ SHŌ.—MONDORI, a trap for catching small animals, a man carrying one ; *all signed YEISAI HOKUTAI*.—A WOMAN PLAYING A TSUZUMI, in black SHIKAKE with white cranes ; *signed* HOKU-UN (4)

218 **Tsutsumi School** : MANZAI DANCERS, a long surimono ; *signed* HAKUHŌ SON YEKIGI.—JUROJIN AND FUKUROKUJIU playing GO, and a woman watching the game ; *signed by two artists*, TŌRIN, KUBO SHUNMAN, and RINSHŌ, another signature of Shunman.—THE BUTTERFLY DANCE ; *signed* TŌSHŪ (3)

219 **Toyohiro** : ASAHINA picking young pines for the New Year, a twenty-sixth yearly contribution issued by Sakaragawa Jihinari on the occasion of his birthday; long surimono ; *signed* ASAHINA TOYOHIRO.—A TREASURE SHIP formed of a cray-fish.—AUTUMN FLOWERS ; *both signed* TOYOHIRO (3)

220 **Toyokuni** : A LONG SURIMONO, a Woman dancing by pine trees with a rising sun ; *signed* TOYOKUNI ; and another : CHERRY BLOSSOMS ; *unsigned* (2)

221 **Toyokuni** : A HARU NO DAI SHO NO SURIMONO, Calendar for 1815 with bust portrait of Ichikawa Danjūrō VII as Matsumaye Tetsunosuke ; *signed* TOYOKUNI.—ASAZUMA FUNE with Yoshitsune and Shizuka on board ; *the figures signed* SHUNYEI, *the boat and landscape signed* TOYOKUNI.—ICHIKAWA MASUGORŌ, DANJŪRŌ III, half-length portrait of the youthful actor as a KOMOSO, approved by Danjūrō VII ; *signed* KO (the late) TOYOKUNI ; and another ; *signed* TOYOKUNI

222 **Toyokuni** : ICHIKAWA DANJŪRŌ VII as Hanakawado Sukeroku, half-length under an umbrella ; *signed* TOYOKUNI.—INTERIOR OF A THEATRE.—A DAIMYŌ'S PROCESSION passing Mitsui's store.—NIHON BASHI and three junks with SAKÉ ; *each unsigned* (4)

223 **Utagawa School**: MUKOJIMA WAKANA TSUMI, Two Women gathering young vegetables at Mukojima; *signed* TOYOKUNI (Gosotei).—NAKA NO CHŌ, Yoshiwara, by night; *signed* KUNISADA.—ICHIKAWA DANJŪRŌ VIII as Matsumaye Tetsunosuke, bust; *signed* KUNISADA.—SHIZUKA as Ensei, one of the heroes of the Suikoden; *signed* ICHIYŪSAI KUNIYOSHI (4)

224 **Utagawa School**: ICHIKAWA DANJŪRŌ VII as Shibaraku, bust; *signed* KUNIMASA, with the DAI months for the year 1832 on his sword.—A WOMAN AS SŌJŌ HENJŌ performing on a slack rope; *one of a set of* The Six Poets; *signed* IPPŌSAI KUNIYASU.—A MASK on a silk cloth; *sealed* KUNINAO.—A FERRY-BOAT on the Sumida river with a monkey performing; *signed* KOSOYEN KUNINAO.—A COURT LADY beside a KAI-OKE with shells; *one of a set* BIJIN AWASE; *sealed* KUNINAO (5)

225 **Kiyomine**: A HISTORY OF THE HOUSE OF DANJŪRŌ, with portrait of Danjūrō VII on his accession to the title in 1832; *signed* TORII KIYOMITSU, FIFTH OF THE TORII LINE, with translation.—EARTH; *one of a set of* The Five Elements, a woman seated smoking; *signed* KIYOMITSU V.—Kiyomoto II: ICHIKAWA DANJŪRŌ VII as Shibaraku; *signed* Kiyomoto (Sekkōsai) (4)

226 **Yeizan**: THE TONGUE-CUT SPARROW STORY, the old man meeting the birds; *signed* KIKUGAWA YEIZAN.—Two small ones; *signed* YEIZAN.—MAPLE LEAVES; *signed* YEISAI (4)

227 **Yeisen**: A FERRY BOAT; *signed* KEISAI.—A WOMAN AND CHILD at a stall; *signed* KEISAI.—A BOY WITH A SOROBAN learning its use; *signed* KEISAI; and three small ones on two mounts; *signed* YEISEN (5)

228 **Kwazan**: A Chinese Noble presenting a vase to a man on an ox playing the flute.—OKAME, silver ground.—TWO MONKEYS; *all signed* KWAZAN.—Shūchō: NIGHTINGALE AND PLUM BLOSSOM, and two ladies listening; *signed* SHŪCHŌ

229 **Various**: NEW YEAR SPORTS, two women playing battledore and shuttlecock; *signed* SHUNSAI YEISHO.—A WOMAN LOSING A BIRD; *signed* KAKYŌ HANZAN.—PLAYING CARDS; *signed* SUYEDO HANZAN.—One in Tosa style, and another: Leaves and a Cocoon; *signed* KOIN.—MOSHŌKU at the barrier Kankokukwan; *unsigned, but by* CHIHARU (6)

230 **Hiroshige**: BENTEN PLAYING SUGOROKU with a young girl; *signed* HIROSHIGE.—Hiroshige II: KIKU NO TSUYU, "Chrysanthemum dew," the name of an incense and a brand of SAKE, a man pouring out some saké and a woman kneeling before a tray of cakes.—A WOMAN AND CHILD with a page going to a temple; *both signed* NI SEI YANAGAWA SHIGENOBU (3)

231 **Various**: THE SAILS OF JUNKS coming through mist; *sealed* NISSHIN.—A TOY IN A BOX, etc.; *unsigned*.—A LONG SURIMONO, a cuckoo flying; *signed* RŌOKU; and another; *signed* KYŌSAI (4)

232 **Various**: A LONG SURIMONO ; signed TOYOKUNI, BUICHI, BUSEI, KUNISADA and SETTAN.—Another ; signed SHUNYEI, TOYOKUNI, HOKUBA, SETTEISUI and MAKICHI.—A CHRYSANTHEMUM SHOW ; unsigned (3)

233 **Various**: Lady and Fowls ; signed KAGEN.—Lady writing ; signed GESAI.—Lady wrapping a box ; signed SHOTO.—Putting Poems on cherry trees ; signed ZONSAI.—Court Lady at writing table ; signed GOKOTEI (Sadakage).—Liliums ; unsigned (6) *clarke*

234 **Various**: Landscape ; signed KIMPA.—Court Lady, old style ; signed KŌZAN.—A Tippling Sage ; signed BOKUSO.—A Man seated ; signed BUNKI.—Thatched Cottage ; signed CHŌSUI.—A Nō DANCE ; signed MOTOHARU.—Beating a woman ; signed SHURI (6)

235 **Various**: Six ; signed AIMI, ASHIKUNI, HOGYOKU, HOITSU, KWAN-SETSU and SHUTEI (6)

236 **Various**: Six ; signed KAZAN, KōCHO, KORAITEI MASAO, SETSUGI, SōSHIN and TANJU (6)

237 **Various**: A New Year Bath at the Public Bath-house ; unsigned.—A Court Lady ; unsigned.—A Cock on a Drum ; unsigned.—A Monkey Performance ; unsigned, dated monkey year 1800.—One, signed HARUHIKO ; and two on one sheet, by BOKOKU (6)

238 **Various**: Six ; unsigned (6)

239 **Various**: Six ; unsigned (6)

240 **Various**: A DAI SHO CALENDAR FOR 1808, the months marked in pierced TSUBA ; signed KIKUGAWA YEIZAN.—A DAI SHO CALENDAR FOR 1861, the months marked on a fowl and basket ; unsigned.—SAYA-E, "Sheath pictures," designs which, if reflected on the lacquer scabbards of swords, show pictures ; signed SUITEI SHUJIN.—ICHIKAWA DANJŪRŌ VIII as Fudō with his weapons ; signed KUNISADA (4)

241 **Various**: MATSUMOTO KōSHIRŌ as Kagekiyo, bust ; signed TOYOKUNI.—A MYTHOLOGICAL CREATURE and Cucumber ; signed HOKUGA.—MIYAJIMA on a fan leaf and a noble poet in a square ; seated HOKKEI.—A WOMAN READING ; signed I-ITZU (4)

242 **Various**: Two PUPPIES ; signed GOKOTEI.—A FAN SELLER ; signed HANGYOKU.—AN OIRAN seated ; signed MATORA.—HOTEI AND CHILDREN ; signed KEISAI (Yeisen) (4)

243 **Various**: SHIGA, one of a set of Nō GAKU ; signed HOKKEI.—A WOMAN WITH A SAMISEN, on her heels ; signed TOYOKUNI.—A WOMAN BEATING A DRUM, with a cock on top ; signed RYŪ-RYUKO SHINSAI.—YANONE NO GORO ; signed SHINBA HONSHO ; and two others ; unsigned (6)

244 **Various**: DAIKOKU WRITING; signed KEISAI.—A STAG reclining; signed KASEI.—A POTTER at work; signed SÖRI.—A WOMAN untying her OBI; signed HOKKEI; and two others, *unsigned* (6)

245 **Ten Ōsaka Surimono**, by various artists (10)

246 **Eleven Ōsaka Surimono**, by various artists (11)

247 **Books**: Arms and Armour of Old Japan; Japanese Pottery; KYOKA HYAKU YAKYŌ, "Mad Songs of 100 Night Devils"; four other imperfect Japanese Books; three packets of Postcards; and a number of Magazine Articles on Japanese Art *a parcel*

248 **Indian Miniature**: A Lady standing by a stream, with snakes at her feet, looking at a devil in a tree; *Delhi School*

249 **Boxes**: Five green cloth Solander Boxes, suitable for storing Surimono (5)

MISCELLANEOUS.

250 **A Chinese Vase**, blue and white, plum blossom and cracked ice pattern; $9\frac{3}{4}$ in. high; with carved and pierced wood cover and stand (3)

251 **A Chinese Ginger Jar**, blue and white, plum blossom and cracked ice pattern; $5\frac{1}{4}$ in. high; with carved and pierced wood cover (2)

252 **A Chinese New Year Tea-jar**, blue and white, cranes and clouds; $4\frac{3}{4}$ in. high; with china lid and turned wood cover; rim chipped (3)

253 **A Chinese New Year Tea-jar**, blue and white, bamboo and chrysanthemums; $4\frac{1}{2}$ in. high; with carved and pierced wood cover (2)

254 **Two small Vases**, Chinese Ming decoration, one with china cover; $4\frac{1}{2}$ in. high (3)

255 **A Chinese Vase**, cylindrical, with fine, regular small crackle; 7 in. high

256 **A Chinese Vase**, ovate body, long neck, blue and turquoise splashed after the marking of birds' eggs; $4\frac{5}{8}$ in. high; rim chipped

257 **A Chinese Tea-green Vase**, square section, slightly tapering sides, $5\frac{1}{8}$ in. high; and an **Apple-green Vase**, minutely crackled, $4\frac{3}{4}$ in. high (2)

258 **Three Chinese Green Vases**, whole colour, $4\frac{5}{8}$ to $5\frac{7}{8}$ in. high; one with piece out of the rim (3)

259 **A Chinese Vase**, stoneware, iron rust glaze on which is blown a silvery metallic powder; 7 in. high

260 A Chinese Mustard-yellow Vase, pear shaped, long neck, minutely crackled; $5\frac{3}{4}$ in. high

261 A Chinese Turquoise Vase, $4\frac{1}{4}$ in. high; and a Sang de Bœuf Vase, $3\frac{3}{4}$ in. high (2)

262 A Chinese gourd-shaped Vase, $4\frac{1}{4}$ in. high; a Jar and Cover, $3\frac{1}{8}$ in. high; and a cylindrical Fire Holder, 2 in. high; all green whole colour (4)

263 A Chinese Ivory glazed Fire Holder, with two handles, 3 in. high, $4\frac{1}{4}$ in. diam.; and two others, brown glazed, $1\frac{3}{4}$ in. high (3)

264 A Chinese Cluster Gourd Vase, and a Square Vase, both with birds'-egg marking; and a Vase in whole-colour lavender, crackled (3)

265 Two small Sang de Bœuf Vases; and a blue Vase (3)

266 A cylindrical Jar, green glazed, with raised diaper pattern on the sides, 5 in. high; a pottery Bowl, with splashes of red enamel, $3\frac{1}{2}$ in. high and a Pair of Animal Joss Stick Holders, brown glazed, $4\frac{1}{4}$ in. high (4)

267 A Chinese Brush Rest, glazed green and yellow; An Ornament, shaped as a shell, bird's-egg markings; An Ornament, shaped as three melons; and a small brown glazed Vase (4)

268 A Chinese Bowl and four Cups; and a coloured Delft Vase, in Chinese style, 10 in. high (6)

269 Four Nankin Vases, and a saucer-shaped Dish, blue and white (5)

270 Nine Chinese Snuff Bottles, pottery and porcelain, and four stoppers (13)

271 An Agate Snuff Bottle; another, in turquoise matrix; another, brown glass; and a small Glass Bottle; three stoppers (7)

272 A Pair of opal glass Vases; and a variegated Glass Vase (3)

273 A carved ivory Figure of LI T'IEH KWAI, standing holding a staff, on wood stand, $8\frac{1}{4}$ in. high

274 Five ivory and metal Kagamibuta: Emma-ō and Jigoku Dayū; A Stag in a temple grounds; a Jinrikisha crossing a bridge; Jo and Uba; An Actor; the Hare and Badger going to the Moon (6)

275 Ivory Manju: Jofuku on a crane; signed ICHIYEISAI KŌMIN.—Wood Manju: Two children playing, inlaid coloured ivory.—Ivory Kaku: Jo and Uba.—Pierced Deer Horn: A Scene in Hell; signed YOSHISEN.—Painted Wood: A YAMATO KAGAMI (5)

276 Inrō, four cases, black TOGIDASHI, on one side a cat cleaning her paw, on the other FUYU SAKU, the sign manual of the Chinese Emperor

277 **Inrō**, four cases, black TOGIDASHI, with equestrian figure of Yoshitsune at Mure and Takematsu

278 **Inrō**, three cases, black TOGIDASHI, with a basket of fruit on one side and a stalk of leaves on the other in high relief, inlaid, the base forming an oval seal

279 **Inrō**, two cases, polished wood, inlaid mother-o'-pearl and tortoise-shell, etc., on one side, a vase of iris and dragon-fly, on the other a fish pond and dragon fly; *signed Kōzan*

280 **Inrō**, two, Kōrin School, gold lacquer, inlaid mother-o'-pearl and lead foil, with nobles in boats (2)

281 **Inrō**, four cases, shaped as a bundle of reeds tied round the centre, with insects on them; and another, black TAKAMAKIYE, with branches of plum and peach, inlaid (2)

282 **Inrō**, four cases, black TAKAMAKIYE, a bullock drawing a cart full of flowers, inlaid; and two others (3)

283 **Three Lacquer Combs**, one red, with an inscription, one black, inlaid mother-o'-pearl, and one black, with gold MON, etc. (3)

284 **A small black lacquer Cabinet**, with sliding front and three drawers, $8\frac{1}{4}$ in. high

285 **A small polished wood Cabinet**, with sliding front and four drawers, 7 in. high

286 **Tsuba**: One iron, inlaid peonies, *signed MASAMITSU OF YEDO*; one iron, carp in the round, *signed NAOSHIGE*; one iron, TOBA in relief on a horse, *signed UMETADA*; one iron, a basket of flowers; and four others (8)

287 **Four Kozuka**, one with a knife; two pairs of telescopic Chop Sticks in brocade cases; a bronze YATATE; a BENI Box; and a Tsuba shaped as two shells (13)

288 **A Pistol**; a pair of Castanets; four Boxes; a Miniature Book in a case; and two Seals (10)

289 **Two Stocking Purses**; and two pieces of Bead Work (4)

290 **A Bronze Lame Toad**, with three legs; Emblem of Gama Sennin, on wood stand; and a small Kylin, both with covers as kōro (5)

291 **A Bronze Figure of Kwan-Yin**; and a bronze Figure of a Saint holding a HUN tablet (2)

292 **A Bronze Vase**, with decoration in low relief; a square pierced Vase; a Fire-holder, with enamelled sides; and a small Frog (4)

END OF SALE.



BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1919.

1919
July 23
LoSOH
e.2

CATALOGUE OF MODERN ETCHINGS, Drawings and Lithographs,

The Properties of A. C. Heath, Esq. of 62, Rosedale Road,
Forest Gate; of J. G. Mounsey, Esq. of 13, Melbury Road, W.

AND FROM OTHER PRIVATE SOURCES,

COMPRISING

MODERN ETCHINGS.

BY SIR FRANK SHORT, R.A. P.R.E., J. M. WHISTLER, SIR F. SEYMOUR HADEN, T. H. McLACHLAN, ANDERS L. ZORN, F. GOYA, A. LEGROS, FRANCIS BRANGWYN, MUIRHEAD BONE, JAMES MCBEY, D. Y. CAMERON, HEDLEY FITTON, ETC.

INCLUDING

THE "FRENCH SET" BY J. M. WHISTLER, COMPLETE IN THE
ORIGINAL COVERS AND COMPRISING FINE EARLY IMPRESSIONS;

ALSO

MEZZOTINTS FROM THE LIBER STUDIORUM OF J. M. W. TURNER;

LITHOGRAPHS,

BY C. CONDER, AND BY MODERN FRENCH ARTISTS, ETC.

WHICH WILL BE SOLD BY AUCTION,
BY MESSRS.

SOTHEBY, WILKINSON & HODGE
(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,
AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)
On WEDNESDAY, the 23rd day of JULY, 1919,
AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior.

Catalogues may be had.

DRYDEN PRESS: J. DAVY & SONS, 8-9, FRITH-STREET, SOHO-SQUARE, W. 1.

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- I. The highest bidder to be the buyer ; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s. ; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money ; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale ; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

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CATALOGUE
OF
MODERN ETCHINGS.

UNFRAMED.

SIR FRANK SHORT, R.A., P.R.E.

| LOT | | |
|-----|--|---|
| 1 | Venetian Lamp (<i>Strange</i> , 8); German Cupboard Front (<i>S.</i> 10); and Centre Mounting of same (<i>S.</i> 11) | 3 |
| 2 | Wrought Nails, Halesowen (<i>S.</i> 62) | 1 |
| 3 | Talland, Cornwall (<i>S.</i> 84) | 1 |
| 4 | Entrance to the Meuse (<i>S.</i> 93) | 1 |
| 5 | Prisoners of War (<i>S.</i> 106) | 1 |
| 6 | Seine Boats, St. Ives (<i>S.</i> 108) | 1 |
| 7 | A Dutch Greengrocery (<i>S.</i> 110) | 1 |
| 8 | Walberswick Pier (<i>S.</i> 118), <i>soft ground etching</i> | 1 |
| 9 | St. George's Dock, Liverpool (<i>S.</i> 119) | 1 |
| 10 | Breaking-up of the "Great Eastern," No. 2 (<i>S.</i> 121), <i>rare</i> | 1 |
| 11 | A Quiet Evening on the Ferry over the Blyth (<i>S.</i> 122) | 1 |
| 12 | Old Timber Wharfing at Walberswick (<i>S.</i> 124) | 1 |
| 13 | Bromborough: a Cornfield by the Mersey (<i>S.</i> 130) | 1 |
| 14 | Entrance to the Mersey (<i>S.</i> 131) | 1 |
| 15 | The Rope Walk, Spittal Bridge, Whitby (<i>S.</i> 142) | 1 |
| 16 | Old Quay on the Nith (<i>S.</i> 143), <i>second state</i> | 1 |
| 17 | The Solway: Mid-day (<i>S.</i> 144), <i>third state</i> | 1 |
| 18 | Low Water at Glencaple Ferry (<i>S.</i> 147) | 1 |
| 19 | Gathering the Flock on Maxwell Bank (<i>S.</i> 150), <i>etching</i> | 1 |

| | | |
|----|---|---------------------------|
| 20 | "Skies a-clearing": the Church at Kampen (<i>S.</i> 163) | 1 <i>Ackersm</i> |
| 21 | Vuurtoren (Hindeloopen), Friesland (<i>S.</i> 167) | 1 <i>Hindeloopen</i> |
| 22 | Monnickendam (<i>S.</i> 168) | 1 <i>/</i> |
| 23 | Bell Tower, Monnickendam (<i>S.</i> 169) | 1 <i>Bell tower</i> |
| 24 | In Port, Volendam (<i>S.</i> 170) | 1 <i>Port</i> |
| 25 | The Dijk at Volendam (<i>S.</i> 173) | 1 <i>Dijk</i> |
| 26 | The Beach Buoy (<i>S.</i> 174) | 1 <i>Buoy</i> |
| 27 | Sketch of Monnickendam in distance (<i>S.</i> 185); and Hindeloopen (<i>S.</i> 181) | 2 <i>Hindeloopen</i> |
| 28 | Fishing Boats at Polperro (<i>S.</i> 187) | 1 <i>Polperro</i> |
| 29 | Fosdyke Bridge (<i>S.</i> 217) | 1 <i>Fosdyke</i> |
| 30 | King's Lynn (<i>S.</i> 219) | 1 <i>Lynn</i> |
| 31 | Angler's Bridge on the Wandle (<i>S.</i> 221) | 1 <i>Wandle</i> |
| 32 | A South Coast Road (<i>S.</i> 249) | 1 <i>Coast road</i> |
| 33 | Broadstairs Pier (<i>S.</i> 250) | 1 <i>Broadstairs</i> |
| 34 | An April Day in Kent (<i>S.</i> 254) | 1 <i>Kent</i> |
| 35 | Houghton Bridge (<i>S.</i> 267) | 1 <i>Houghton</i> |
| 36 | On the Banks of the Arun (<i>S.</i> 269) | 1 <i>Arun</i> |
| 37 | Strolling Players, Lydd (<i>S.</i> 276) | 1 <i>Lydd</i> |
| 38 | A Lane in Arundel (<i>S.</i> 277) | 1 <i>Arundel</i> |
| 39 | The Head of Langston Harbour (<i>S.</i> 281) | 1 <i>Langston</i> |
| 40 | Langston Mill (<i>S.</i> 282) | 1 <i>Langston</i> |
| 41 | Peveril's Castle, Derbyshire (<i>S.</i> 283), <i>dry point</i> | 1 <i>Peveril's Castle</i> |
| 42 | The Street, Whitstable (<i>S.</i> 290) | 1 <i>Whitstable</i> |
| 43 | The Strand Gate, Winchelsea (<i>S.</i> 291) | 1 <i>Winchelsea</i> |
| 44 | Sion House (<i>S.</i> 297), <i>dry point</i> | 1 <i>Sion House</i> |
| 45 | "When the weary moon was in the wane" (<i>S.</i> 175), <i>mezzotint</i> | 1 <i>Wane</i> |
| 46 | A Span of Old Battersea Bridge (<i>S.</i> 226), <i>aquatint</i> | 1 <i>Battersea</i> |
| 47 | A Slant of Light in Polperro Harbour, No. 2 (<i>S.</i> 228), <i>mezzotint</i> | 1 <i>Polperro</i> |
| 48 | Shap Fell, after P. de Wint (<i>S.</i> 232), <i>mezzotint</i> | 1 <i>Shap</i> |
| 49 | A Timber Raft on the Rhine, after J. M. W. Turner (<i>S.</i> 240), <i>mezzotint</i> | 1 <i>Rhine</i> |
| 50 | The same, <i>trial proof</i> | 1 <i>same</i> |

| | | |
|----|---|---|
| 51 | Moon-rise, Ramsgate (<i>S.</i> 252), <i>mezzotint</i> | 1 |
| 52 | London from Greenwich, after P. de Wint (<i>S.</i> 260), <i>mezzotint</i> | 1 |
| 53 | Road near Oxford, after the same (<i>S.</i> 270), <i>second state, mezzotint</i> | 1 |
| 54 | In the Cotswolds, after Sir Alfred East (<i>S.</i> 271), <i>mezzotint</i> | 1 |
| 55 | Cottage with Harvesters, after P. de Wint (<i>S.</i> 275), <i>mezzotint</i> | 1 |
| 56 | Hammersmith Bridge under repair (<i>S.</i> 4 <i>a</i>), <i>lithograph</i> | 1 |
| 57 | Eel-Fisher at Volendam (<i>S.</i> 7 <i>a</i>), <i>lithograph, second state</i> | 1 |

MEZZOTINTS FOR THE "LIBER STUDIORUM" OF
J. M. W. TURNER.

| | | |
|----|--|---|
| 58 | Shipping at the Entrance to the Medway (<i>S.</i> 195); with an impression of the etching | 2 |
| 59 | Falls of the Rhine, Schaffhausen (<i>S.</i> 197); with an impression of the etching | 2 |
| 60 | Aesacus and Hesperie (<i>S.</i> 198); and The Lost Sailor (<i>S.</i> 214) | 2 |
| 61 | Macon (<i>S.</i> 199); and an impression of the etched plate | 2 |
| 62 | The Stork and Aqueduct (<i>S.</i> 201); and an impression of the etched plate | 2 |
| 63 | Pan and Syrinx (<i>S.</i> 203); and an impression of the etched plate | 2 |
| 64 | Kingston Bank (<i>S.</i> 205); and an impression of the etched plate | 2 |
| 65 | Pastoral (<i>S.</i> 206); and an impression of the etched plate | 2 |
| 66 | Lucerne (<i>S.</i> 207) | 1 |
| 67 | Moonlight at Sea off the Isle of Wight (<i>S.</i> 209) | 1 |
| 68 | Stonehenge at Daybreak (<i>S.</i> 210), <i>second state</i> | 1 |
| 69 | Victory coming up the Channel with the body of Nelson on board (<i>S.</i> 211), <i>rare</i> ; with the etching for same | 2 |
| 70 | Crowhurst, Sussex (<i>S.</i> 247) | 1 |
| 71 | Huntsmen in a Wood (<i>S.</i> 208), <i>etching</i> ; and Solway Fishers (<i>S.</i> 152), <i>etching</i> | 2 |

The Property of H. C. Heath, Esq.
of 62, Rosedale Road, Forest Gate.

J. M. WHISTLER.

| | | |
|----|---|-----------------|
| 72 | Venus (<i>Wedmore</i> , 56), <i>unsigned</i> | 1 <i>2800.1</i> |
| 73 | Greenwich Park (<i>W.</i> 33), <i>second state, unsigned</i> | 1 <i>2800.4</i> |
| 74 | Little Arthur (<i>W.</i> 13), <i>third state, unsigned</i> | 1 <i>2800.5</i> |
| 75 | Reading in Bed (<i>W.</i> 29), <i>second state, unsigned</i> | 1 <i>2800.6</i> |

SIR F. SEYMOUR HADEN.

| | | |
|----|---|---|
| 76 | Little Calais Pier (<i>Harrington</i> , 98), <i>first state, unsigned</i> ; and The Castle Bridge (<i>H.</i> 172), <i>signed</i> | 2 |
|----|---|---|

The Property of a Gentleman.

M. A. BAUER.

| | | |
|----|--------------------|-----------------|
| 77 | The Prayer Meeting | 1 <i>2800.7</i> |
|----|--------------------|-----------------|

T. H. McLACHLAN.

| | | |
|----|---|-----------------|
| 78 | The Shepherd, <i>unsigned</i> ; and The Python, and Rain and Wind, by Sir J. C. Robinson | 3 <i>2800.8</i> |
|----|---|-----------------|

SIR F. SEYMOUR HADEN.

| | | |
|----|-------------------------------------|-----------------|
| 79 | Hands Dry-Pointing (<i>H.</i> 160) | 1 <i>2800.9</i> |
|----|-------------------------------------|-----------------|

E. M. HESTER.

| | | |
|----|--|------------------|
| 80 | The Mask (Ladies Charlotte and Anne Spence), after Sir J. Reynolds); and The Countess of Mexborough, by H. Macbeth Raeburn, after J. Hoppner, <i>both printed in colours</i> | 2 <i>2800.10</i> |
|----|--|------------------|

The Property of a Gentleman.

J. A. McNEIL WHISTLER.

81 THE FRENCH SET. THIRTEEN FINE EARLY IMPRESSIONS OF THE FOLLOWING ETCHINGS:—

1. The Title to the French Set (*Wedmore*, 20)
2. Liverdun (*W.* 4)
3. La Retameuse (*W.* 5)
4. En Plein Soleil (*W.* 6)
5. The Unsafe Tenement (*W.* 7), *second state*
6. La Mère Gerard (*W.* 9)
7. Street at Saverne (*W.* 11)
8. Little Arthur (*W.* 13), *first state*
9. La Vieille aux Loques (*W.* 14)
10. Annie (*W.* 15), *second state*
11. La Marchande de Moutarde (*W.* 16), *first state,*
with Delatre's address, scarce
12. Fumette (*W.* 18)
13. The Kitchen (*W.* 19), *first state*

* * * All the above are finely printed on india paper, and are in the original blue wrapper as published, the title to the set being also printed on the wrapper

14

Various Properties.

ANDERS L. ZORN.

82 DE TVA

1

83 THE SWAN

1

F. GOYA.

| | | |
|----|---|---|
| 84 | Ladies at Play; Otras Leyes por el Pueblo; and Lluvia de Toros | 3 |
|----|---|---|

R. GOFF.

| | | |
|----|---------------------------|---|
| 85 | A Backwater on the Thames | 1 |
|----|---------------------------|---|

SIR FRANK SHORT.

| | | |
|----|---|---|
| 86 | Gathering the Flock on Maxwell Bank (<i>S. 149</i>), <i>soft ground etching</i> | 1 |
| 87 | Talland, Cornwall (<i>S. 84</i>), <i>early impression</i> | 1 |

SYDNEY VACHER.

| | | |
|----|---|---|
| 88 | Tomb of Can Grande I della Scala, Verona; and Entrance to the Calle Paradiso, Venice | 2 |
| 89 | Woodcuts, by F. Vibert, E. Duplessis, and others, after J. F. Millet, etc., <i>proof impressions, unsigned</i> | 7 |
| 90 | Lithographs, etc. by Modern French Artists, <i>mostly in colours, unsigned</i> | 7 |
| 91 | The Workman's Return, by J. A. Muenier; The Toilet; Lady with basket of roses, by Maurice Clish; and two others, <i>lithographs, unsigned</i> | 5 |
| 92 | W. Hollar. The Several Habits of English Women, <i>title and twenty-six plates, cut round and bound in 1 vol. 8vo, calf gilt</i> | |

J. M. WHISTLER.

| | | |
|----|--|---|
| 93 | The Dog on the Kennel (<i>Wedmore, 8</i>), <i>unsigned</i> | 1 |
| 94 | Another impression, <i>fine</i> | 1 |

A. LEGROS.

95 A Landscape ; Head of an Old Man, *lithograph* ; and another 3

FRANK BRANGWYN.

96 In Dry Dock, *lithograph* ; and The Cab, by E. Bejot 2

J. M. WHISTLER.

97 Savoy Pigeons, *two copies* ; Gants de Suède ; La Robe Rouge ;
The Long Gallery, Louvre ; and The Forge, *lithographs*,
published by The Studio 6

98 Reproductions, *published by The Studio*, of the works of J. M.
Whistler, Aubrey Beardsley, and others, with Original
Lithographs by J. Pennell, R. A. Bell, C. J. Watson, J. W.
Waterhouse, etc. ; and a Copy of The Studio for January 15,
1896 *a parcel*

C. CONDER.

99 The Dance, *lithograph, in red* ; Portrait of W. Strang, by him-
self, *lithograph* ; Lithographs in proof state, by Shepperson ;
etc. 20

The Property of J. E. Mounsey, Esq.

of 13, Melbury Road, W.

FRAMED.

MUIRHEAD BONE.

100 ST. JOHN'S WOOD 1

H. FOUNTENY.

101 Rue Berthol, *etching, printed in colours* ; and Lapwings, by
A. W. Seaby, *woodcut, printed in colours* 2

MAXWELL ARMFIELD.

102 "If I send up into Heaven Thou art there," *lithograph, printed in colours*; and A Nocturne, by T. F. Simon, *aquatint, printed in colours* 2 *Armfield*

C. J. WATSON.

103 Cefalu, Sicilia; A Moorland Farm, by Oliver Hall; and another, by E. M. Synge 3 *Watson*

W. WALKER.

104 Christ's College Gateway; and Stokesay Castle, by Alfred Hartley 2 *Walker*

PHIL MAY.

105 "Oh, Uncle! When I grow up shall I have a face like yours if I'm wicked?" *drawing in pen and ink* 1 *Mary May*

106 Paulo Frehero, by A. Sadeler; Two Prints of The Beggars, after Callot; etc. 4 *Walker*

J. M. WHISTLER.

107 Thames Police (*W. 42*), *unsigned* 1 *John Whistler*

The Property of a Lady.

R. W. MACBETH.

108 The Harbour of Refuge; In the Highlands, after Peter Graham, *photogravure*; and A Highland Mist, after J. MacWhirter, *photogravure* 3 *Macbeth*

A. H. HAIG.

| | | |
|-----|--|---|
| 109 | Pampeluna: Returning from the Fair | 1 |
| 110 | Limburg on the Lahn | 1 |
| 111 | Cathedral of Chartres: Under the Great North Porch | 1 |
| 112 | Seville Cathedral | 1 |

Various Properties.

FRAMED.

SIR F. SEYMOUR HADEN.

| | | |
|-----|---|---|
| 113 | Breaking up of the "Agamemnon" (<i>Harrington</i> 145), <i>first state, unsigned</i> | 1 |
|-----|---|---|

MUIRHEAD BONE.

| | | |
|-----|---------------------|---|
| 114 | The Old Court House | 1 |
| 115 | CHISWICK | 1 |

SIR FRANK SHORT, R.A., P.R.E.

| | | | |
|------|--|---|---|
| 116 | Peveril's Castle (<i>S.</i> 283); and A Slant of Light in Polperro Harbour (<i>S.</i> 228) | * | 2 |
| 116A | A Sussex Down, after John Constable (<i>S.</i> 116), <i>mezzotint</i> | | 1 |

A. LEGROS.

| | | |
|------|--|---|
| 116B | Sieste d'un Ouvrier; A Brig at Anchor, by Seymour Haden, <i>unsigned</i> ; and Billingsgate, by J. M. Whistler | 3 |
|------|--|---|

UNFRAMED.

SIR FRANK SHORT, R.A., P.R.E.

117 Sketch of Polperro from Cliffs (*S. 186*), *scarce*; and Shipping at the Entrance of the Medway (*no. 1, S. 194*), *scarce, only a few impressions taken* 2

118 Solway Fishers (*S. 151*), the Etching; and Hunstanton, *lithograph* 2

JAMES McBEY.

119 WALBERSWICK, *drawing in pen and water-colour, 6½ in. by 17 in., signed "James McBey, Walberswick, July, 1912," framed* 1

The Property of a Lady.

REGINALD BUSH.

120 Boldue Wood, New Forest; and a Landscape, by Percy Buckman 2

E. BEJOT.

121 Pont des Arts, Paris 1

D. Y. CAMERON.

122 CHINON, *second state* 1

E. W. CHARLTON.

123 The Gleam before the Storm; and The Challenge, and Marauders, both by Herbert Dicksee, *unsigned* 3

HEDLEY FITTON.

124 St. Bartholomew's Gateway 1

PERCIVAL GASKELL.

| | |
|---|---|
| 125 "Where Forlorn Sunsets flare and fade " | 1 |
|---|---|

GERTRUDE E. HAYES.

| | |
|---|---|
| 126 Polperro ; and Rue de l'Ane Aveugle, Bruges ; and Pan in Portugal, by Sir Charles Holroyd | 3 |
|---|---|

SIR F. SEYMOUR HADEN.

| | |
|---|---|
| 127 Out of Study Window (<i>Harrington</i> , 18) | 1 |
| 128 Shere Mill Pond, <i>small plate</i> (<i>H.</i> 37) ; and A River's Bank (<i>H.</i> 49), <i>second state, unsigned</i> | 2 |
| 129 Cranbrook (<i>H.</i> 46), <i>second state</i> | 1 |
| 130 Battersea Reach (<i>H.</i> 52), <i>first state, unsigned</i> | 1 |
| 131 House of the Smith (<i>H.</i> 63), <i>first state</i> | 1 |
| 132 Horsley's House (<i>H.</i> 99) | 1 |
| 133 The Three Sisters (<i>H.</i> 129) | 1 |
| 134 The Inn, Purfleet (<i>H.</i> 139), <i>second state</i> | 1 |
| 135 Windmill Hill, No. 1 (<i>H.</i> 163), <i>second state</i> | 1 |

L. L'HERMITTE.

| | |
|--|---|
| 136 Marchande de Poissons ; Le Vieux Soldat ; and Les Chevaliers | 3 |
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MORTIMER MENPES.

| | |
|--|---|
| 137 West Side of Cannon Street Bridge ; To Rest, by L. Lesigne ; and Port de la Plataine à Royan, by M. Lalanne, <i>unsigned</i> | 3 |
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D. S. MACLAUGHLAN.

| | |
|--|---|
| 138 Cypress Grove, <i>second state, unique proof</i> | 1 |
| 139 Luscanen, Brittany | 1 |
| 140 The Little Forge | 1 |

F. NEWBOLT.

141 The Country Cottage, *trial proof*; Fountain, Martigues, by F. Molony; and Leith Hill, Surrey, by W. H. May 3

MALCOLM OSBORNE.

142 Noon, Wareham; South Ambulatory, Westminster Abbey, by E. Piper; and Hedsor Weir, by L. B. Phillips 3

SAMUEL PALMER.

143 The Early Ploughman 1

JOSEPH PENNELL.

144 Courtland Street Ferry, New York; and A Christening in a Church by the Sea, by H. Percival 2

PERCY ROBERTSON.

145 The Long Water, Hampton Court; and Christ Church, Kensington, by M. C. Robinson 2

ROBERT SPENCE.

146 Rye; and Deer Sound in the Orkneys; and Poplar Farm, by Ethel Stewart 3

T. F. SIMON.

147 Bouquinistes; Moonlight, by H. Thiele; The Alley, by F. Krostewitz, after J. B. Corot; and Think and Thank, by Percy Thomas 4

E. M. SYNGE.

148 Quai Poterne, Martigues; and The Lock, Wisley 2

LUKE TAYLOR.

| | | |
|-----|---|---|
| 149 | The Sheep Fold ; and Old Canal, Copenhagen, by H. Mulready Stone | 2 |
|-----|---|---|

HERMAN A. WEBSTER.

| | | |
|-----|--------------------------|---|
| 150 | In the Quartier St. Jean | 1 |
|-----|--------------------------|---|

M. KEMP-WELCH.

| | | |
|-----|--|---|
| 151 | Douaremez Bay, Brittany ; Rye, by B. E. Walker ; and The Ferry, Liverpool, by L. Walker | 3 |
|-----|--|---|

J. M. WHISTLER.

| | | |
|-----|---|---|
| 152 | Liverdun (<i>W. 4</i>), <i>unsigned</i> | 1 |
| 153 | Marchande de Moutarde (<i>W. 16</i>), <i>second state, unsigned</i> | 1 |
| 154 | Little Arthur (<i>W. 13</i>), <i>third state, unsigned</i> | 1 |

ANDERS L. ZORN.

| | | |
|-----|---------------------|---|
| 155 | EDO SUR LES ROCHERS | 1 |
| 156 | THE NEW MAID | 1 |

H. KOLMERT.

| | | |
|-----|---|---|
| 157 | Im Spreewald ; and four others by Percy Thomas, <i>unsigned</i> | 5 |
|-----|---|---|

MEDICI SOCIETY.

| | | |
|-----|--|----|
| 158 | Bacchus and Ariadne, after Tintoretto ; The Holy Family, after Sir J. Reynolds ; Beatrice d'Este, after Ambrogio di Predis ; and a Dutch Interior, after Pieter de Hooch ; and eight others, <i>modern reprints and reproductions</i> | 12 |
|-----|--|----|

OLIVER HALL.

| | | |
|-----|---|---|
| 159 | Six Original Etchings : A Peat Moor ; Askrigg Moor ; Evening ; Lower Duddon Moss ; Middleham Castle ; Over Hill and Dale ; <i>in portfolio, unsigned</i> | 6 |
|-----|---|---|

J. A. M. WHISTLER.

160 L'Œuvre de James MacNeill Whistler, Quarante Reproductions de Chefs-d'Œuvre du Maître, *in portfolio, Paris, 1905*

FRANK BRANGWYN.

161 The Etched Work of Frank Brangwyn, R.A., a Catalogue by Frank Newbolt, *with four original signed etchings by Frank Brangwyn, Fine Art Society, 1908*

J. B. COROT.

162 Catalogue illustré, par Loys Delteil, *Paris, 1910*; and an Illustrated Catalogue of the Work of Edgar Degas, by Georges Grappe

22.2.1910. 12.0
END OF SALE.

1919
July 29
Lo Fei
442

SOTHEBY, WILKINSON & HODGE
34 & 35 NEW BOND STREET, W.1.

CATALOGUE
OF
**Valuable Engravings
and Drawings,**

TOGETHER WITH

Oil Paintings

Days of Sale—

FIRST DAY, Tuesday, 29th July. Lots 1 to 130

SECOND DAY, Wednesday, 30th , Lots 131 to 290

1919

CATALOGUE
OF
VALUABLE ENGRAVINGS
AND
DRAWINGS,
TOGETHER WITH
Oil Paintings.

FIRST DAY'S SALE.

The Properties of **G. Lowes Dickinson, Esq.**, of King's College, Cambridge; of **Miss Lowes Dickinson**, of 13a Hanover Terrace, W., and from other private sources, comprising

FINE ENGRAVINGS, many in very Choice Early States and in Colours, by Famous Engravers of the French and English Schools, including A. J. DUCLOS, P. L. DEBUCOURT, F. JANINET, L. MARIN, also W. PETHER, J. WATSON, J. R. SMITH, V. GREEN, R. HOUSTON, W. DICKINSON, A. BUCK, S. COUSINS, J. MCARDELL, and F. BARTOLOZZI; after HUET, A. DE ST. AUBYN, H. ROBERT, REMBRANDT VAN RIJN, G. ROMNEY, SIR J. REYNOLDS, SIR T. LAWRENCE, T. GAINSBOROUGH, F. WHEATLEY, R. COSWAY, etc.

SECOND DAY'S SALE.

The Properties of **Col. Fellows**, of 15 Great Cumberland Place, W.; **Mrs. Emily Anne Moodyear** (*Sold by Order of the Executor*); **Mrs. Loesch**, of Barklye, Heathfield, Sussex; **Mrs. Garrett Jones**, of 17 Clifford's Inn, E.C.; **H. Warner Allen, Esq.**, of Ivycroft, Ham Common, Surrey; **W. H. Gray, Esq.**, of Lansdowne Lodge, 62A, Curzon Street; the late **T. Gee, Esq.**, of The Castle, Hanley Castle, Worcs. (*Sold by Order of the Executors*); the late **A. C. Bryant, Esq.**, and others;

including

An interesting Collection of DRAWINGS and ENGRAVINGS of LONDON SCENES, many relating to STRAWBERRY HILL, with TITLES in HORACE WALPOLE'S HANDWRITING;

also

FINE DRAWINGS by SIR THOMAS LAWRENCE and other Masters, and OIL PAINTINGS AND DRAWINGS in WATER-COLOUR by BIRKET FOSTER, W. CALLOW, RICHARD WILSON, T. VAN HUYSUM, T. ROWLANDSON, J. M. W. TURNER, R.A., ALEX. NASMYTH, etc.

WHICH WILL BE SOLD BY AUCTION
BY MESSRS.

SOTHEBY, WILKINSON & HODGE
(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P., G. D. HOBSON, M.A., & MAJOR F. W. WARRE, O.B.E., M.C.)

Auctioneers of Literary Property & Works Illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35 NEW BOND STREET, W. 1.

On TUESDAY, JULY 29th, 1919, and following day,
AT ONE O'CLOCK PRECISELY.

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CONDITIONS OF SALE.

- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s.; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble servants,

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CATALOGUE
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VALUABLE ENGRAVINGS
AND DRAWINGS,

TOGETHER WITH

Oil Paintings.

FIRST DAY'S SALE.

FINE DRAWINGS AND ENGRAVINGS, MANY OF THE LATTER
IN CHOICE EARLY STATES, AND MANY IN COLOURS.

The Property of a Gentleman.

DRAWINGS.

| | | | |
|---|--|----|-----|
| 1 | Views of Naples; The Grotto of Pozzuoli; Eruptions of Mount Vesuvius; Temple of Pesto; and Gulf of Boja, <i>in body colours</i> | 7 | 113 |
| 2 | Views and Costumes of Malta, <i>in water-colours</i> | 12 | 25 |
| 3 | View on the Wye; Tintern Abbey; and other views and subjects, <i>in water-colours</i> | 8 | 15 |
| 4 | Two Views of Dover; and Two Views of Mount Ephraim, Tunbridge Wells, <i>in water-colours</i> | 4 | 11 |
| 5 | View from Richmond Hill; Caen Wood; Hampstead, two views; Hampstead Heath; Chelsea, etc., <i>in water-colours</i> | 8 | 35 |
| 6 | View in Kent, by G. F. Phillips; and A Village, by Turner, <i>in water-colours</i> ; Battersea Rise, by M. Nicholson; and Cheltenham, pencil drawings and two <i>caricature drawings</i> | 6 | 14 |
| 7 | View of Stoke Fleming, near Dartmouth, by W. Payne, <i>in water-colours</i> | 1 | 11 |

8 Portrait of a gentleman in shooting dress, with dog, *chalk drawing* 1

8 Distant view of St. Paul's, with cattle in field in foreground, by W. M. Craig, 1797, *in water-colours* 1

10 A Foraging Party, by S. Howitt, *sepia drawing* 1

11 Two Groups of Cattle, by S. Howitt, *in water-colours* 2

12 A Classical Landscape, by P. Sandby, 1799, *in water-colours* 1

13 Mrs. Levy in a loving condition, by T. Rowlandson, *in water-colours* 1

14 An Accident at the Circus, by T. Rowlandson, *in water-colours* 1

15 Gate to Lord Portsmouth's House, Down Husband, Hampshire, by T. Rowlandson, *in water-colours* 1

16 G. D. EHRET: A collection of fifty-one *water-colour drawings* of flowers and one of feathers, made between 1761 and 1765, mostly signed and dated; *mounted in an album*; old red morocco gilt, broad scroll borders and frames, fully gilt back 1

17 Christ Healing the Sick, by T. Worlidge, after Rembrandt; Animal Subjects, after S. Howitt; Characters of Trees, by J. Laporte; Views of Abbotsbury, etc. parcel

18 A Collection of fifty-four landscapes, after Claude Le Lorrain, G. Poussin, F. Lauri, Rembrandt, S. Rosa, and Cortesi, by various line-engravers, *bound in a volume* 1 vol.

19 A Collection of seventy-two engravings of English Scenery, by W. F. Wells and J. Laporte, after Gainsborough, *bound in a volume* 1 vol.

20 Harding's Drawing Book, 1838: A series of twenty-four views in lithography, by J. D. Harding, *bound in a volume* 1 vol.

21 Views in Italy, by Maria Callcott; The Environs of Paris; and Views of Genoa 37

22 Views in Switzerland, by Siegfried and others, *aquatints*; and other views and costumes of Italy, *all in colours* 49

23 Views of Bath, by W. Gauci, after A. Woodroffe; Views of Malvern, by H. Lamb; and Views of Tunbridge Wells, by G. Barnard 19

24 Views of Scarborough; and Views of Fountains Abbey, by W. Nicholson 12

25 Lithographic Impressions of Sketches from Nature, by F. Nicholson, 1820; thirty-six views in six parts, *in original wrappers* 36

26 Marine Parade; East Cliff, by G. Hunt, after Jones; and Suspension Pier, Brighton, after Fox, *aquatints* 3

27 Ireland's Royal Brighton Gardens, by G. Hunt, after H. Jones, with cricket match in progress, *aquatint* 1

28 Brighton; The Chain Pier; Steine View; Kemptown and Brunswick Square, by J. Bruce, *aquatints* 4

29 Views of Bath and neighbourhood, by T. Fielding, after B. Barker, a series of forty-eight aquatints in colours, *bound in a volume* 1 vol. 3 11

30 A selection of twenty of the most picturesque views in Paris, by F. C. Lewis, after T. Girtin, *with frontispiece and in original covers* 1 vol. 24

31 Rustic Figures; and Drawing Book, by W. H. Pyne; and other etchings by S. Prout 26

32 Cipriani's Rudiments of Drawing, engraved by F. Bartolozzi; Cherubims; The Truth of Infancy, and other subjects, by F. Bartolozzi, *in original wrappers* 20 1 11

33 Landscape Animals, by W. M. Craig, parts 1 and 2 *in original wrappers* 2 18

34 Illustrations of the Battle of Navarino, by G. P. Reinagle, *in original wrapper* 1 1 1

35 Charles Marquis Cornwallis, by F. Haward, after D. Gardner, *proof*; Ali Pacha, by R. Havell, *aquatint in colours*; and two other portraits 4 1 3

36 Charles Walter Scott, child with a dog, *aquatint in colours* 1 6 15

37 The Fair Moralist and her Pupil, by F. Bartolozzi, after R. Cosway 1 2

38 St. John (Master James Townshend), by P. Dawe, after R. Cosway, *first state* 1 1 4

39 The same, *second state* 1 1

40 Vice-Admiral Colpoys, by R. Earlom, after Pellegrini 1 1 1

41 Dr. Edward Jenner, by and after J. R. Smith 1 1

42 The Riot in Broad Street, by J. Heath, after F. Wheatley 1 1

43 LIBER VERITATIS, by R. Earlom, after Claude Le Lorrain, three hundred engravings in three volumes, the first two volumes published by Boydell, 1777, and the third volume published by Hurst, Robinson and Co., 1819 3 vols. 17 10

44 J. M. W. TURNER's LIBER STUDORIUM, the set of seventy-one plates, bound in a volume 1 vol. *Proprietary*

45 A collection of one hundred and seventy-three early etchings, by Swanevelt, Waterloo, and others, mounted in a scrap-book 1 vol. *Wall*

46 Cottages beside a canal, with a church and sailing-boat, by Rembrandt (Hind 213); etchings by Both, Callot, Rusydael, and others, mounted in a scrap-book 119 *Wall*

47 Engravings after Teniers, Watteau, Rubens, Berghem, and other Masters; Views of Snowdon and Stonebyers Fall, by W. Green, after Boos, aquatints; Views of Rome, by J. Prou; etchings by Berghem, Visscher, etc., mounted in a scrap-book 111 *Wall*

48 W. HOLLAR: The Four Seasons, half-lengths; Spring and Winter; full-length figures of ladies; the Dance of Death; 29 plates; Butterflies, 12 plates; Antwerp Cathedral; Large View of Edinburgh; Costumes, Views, Portraits, etc.; one hundred and eighty-three, by W. Hollar; twenty-four views by Buck; and five etchings after Berghem; mounted in a scrap-book of old paper 212 *Green*

The Property of a Gentleman.

ENGRAVINGS.

49 LES CERISES, by N. Ponce, after P. A. Baudouin 1 *Pink*

50 LE CONCERT; and LE BAL PARE, by A. J. Duclos, after A. De St. Aubin, the pair 2 *Tingle*

51 LA JARDINIERE, by De Marteau, after Boucher, in red and black 1 *Red*

52 GIRL SEATED WITH FOWLS AND DOG, by De Marteau, after Huet, in red and black 1 *Red*

53 LE MOUTON CHERI; and LE PLAISIR INNOCENT, by De Marteau, after Huet, the pair, in red and black 2 *Elbow*

54 PHEASANT SHOOTING; and COMPANION, by De Marteau, after Huet, the pair, in red and black 2 *Elbow*

55 RESTES DU PALAIS DU PAPE JULES, by F. Janinet, after H. Robert, printed in colours 1 *Elbow*

56 COLONNADE ET JARDINS DU PALAIS MEDICIS, by F. Janinet, after H. Robert, printed in colours 1 *Elbow*

57 THE CHARMES OF THE MORNING, by L. Marin, very fine, printed
in colours and gold 1 21

58 MLE COLOMBE L'AINCE, by F. Janinet, after Le Moine, printed
in colours 1 17

59 A JEW RABBI, by W. Pether, after Rembrandt, *proof before*
letters 1 18

60 THE LORD OF THE VINEYARD, by W. Pether, after Rembrandt,
proof before the title; fine and with large margins 1 21

SIR J. REYNOLDS (AFTER).

THE NUMBERS QUOTED ARE FROM CHALONER SMITH'S CATALOGUE.

61 L'ALLEGRO (MRS. HALE), by J. Watson (C.S. 69), *second*
state 1 14

62 MISS HORNECK, by R. Dunkarton (C.S. 25), *second state* 1 18

63 LADY CAROLINE HOWARD, by V. Green (C.S. 68), *second*
state 1 22

64 WILLIAM MASON, by W. Doughty (C.S. 4), *very fine and with*
uncut margins, first state 1 28

65 THEOPHILA PALMER, by J. R. Smith (C.S. 128), *very fine and*
with uncut margins, first state 1 260

66 LADY ELIZABETH KEPPEL, by E. Fisher (C.S. 36), *third state* 3 18

67 ADMIRAL AUGUSTUS KEPPEL, by W. Dickinson, after G. Romney
(C.S. 41), *second state, fine and with uncut margins* 1 27

68 THE HOUGHTON GALLERY. A complete set of the engravings
from the pictures in the collection; published by J. & J.
Boydell, 1780, with the index, *loose in a portfolio* 120

The Property of an Officer in the Army.

69 Arthur Wentworth, Earth Stopper to the Earl of Carlisle, after
N. Drake, *mezzotint*; Settling the Affairs of the Nation,
mezzotint; portraits, historical subjects and drawings of
fish, birds, and flowers, *mounted in a scrapbook* 1 !

70 Admiral Augustus Keppel, published by Carington Bowles, *full*
length mezzotint 1 c

71 MAJOR-GENERAL CHARLES LEE, after Thomlinson, published by
C. Shepherd, *mezzotint* 1 23

72 GEORGE WASHINGTON, after A. Campbell, published by C.
Shepherd, *mezzotint* 1 20

The Property of G. Lowes Dickinson, Esq.,
of King's College, Cambridge.

FRAMED.

SIR J. REYNOLDS (AFTER).

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| | | | | |
|------|----|--|---|---------------|
| 60. | 73 | LADY ELIZABETH KEPPEL, by E. Fisher (C.S. 36), second state | 1 | edict They |
| 22. | 74 | LADY LOUISA MANNERS, by V. Green (C.S. 84), second state | 1 | With |
| 12. | 75 | MARY ISABELLA DUCHESS OF RUTLAND, by V. Green (C.S. 115), <i>part of inscription cut off</i> | 1 | " |
| 61.) | 76 | EMILY MARY, COUNTESS OF SALISBURY, by V. Green (C.S. 116), <i>publisher's address cut off</i> | 1 | With |
| | 77 | COL. TARLETON, by J. R. Smith (C.S. 161), second state; <i>cut at the top</i> | 1 | June |

The Property of Miss Lowes Dickinson,
of 13a Hanover Terrace, W.

| | | | | |
|----|----|--|---|-----------|
| 2. | 78 | MISSES CREWE, by J. Dixon, <i>first state</i> | 1 | Armstrong |
| 89 | 79 | NELLY O'BRIEN, by C. Phillips, <i>first state</i> | 1 | Jackson |
| 24 | 80 | JAMES PAINES AND SON, by J. Watson, fine, <i>first state</i> | 1 | Frank |
| 6 | 81 | HARRIET POWELL, by R. Houston, <i>first state</i> | 1 | Caster |
| 21 | 82 | ELIZABETH SHERIDAN as St. Cecilia, by W. Dickinson, <i>first state</i> | 1 | Preston |

Various Properties.

REMBRANDT VAN RIJN.

| | | | | |
|-----|----|---|---|----------|
| 1.) | 83 | CHRIST HEALING THE SICK ("The Hundred Guilder Print") B. 74, on Japan paper. From the Seymour Haden collection, <i>second state</i> | 1 | G. Egypt |
| 26 | 84 | THE LITTLE WAR HORSE, by A. Durer (Bartsch 96); with bull's head watermark, <i>fine</i> | 1 | |
| 22. | 85 | THE MADONNA WITH SAINTS ANNE, CATHARINE AND BARBARA AND TWO ANGELS, by Israel Van Meckénen (Bartsch 149); Geisberg (No. 181) mentions only 5 copies, <i>very rare</i> | 1 | New York |

86 TRIUMPH OF BACCHUS, monogram I.B. (Bartsch Vol. VIII. page 305, No. 19), *a cut copy in the Pembroke Sale realised £25* 1

87 JAN ASSELYN, by Rembrandt (Hind 227), *third state* 1

88 CHRIST CROWNED WITH THORNS, by Martin Schöngauer (Bartsch 13), with small bull's head watermark 1

MARTIN ZATZINGER.

89 SCENE FROM THE GESTA ROMANORUM, called the Martyrdom of St. Sebastian (Bartsch 4) 1

90 THE MARTYRDOM OF ST. CATHARINE (Bartsch 8) 1

91 ST. URSULA (Bartsch 10) 1

92 ST. CATHARINE (Bartsch 11) 1

93 THE TWO LOVERS (Bartsch 16) 1

FRAMED.

94 LES PLAISIRS PATERNELS, by and after P. L. Debucourt, *printed in colours* 1

95 SWINGING, by P. Roberts, after A. Buck, *printed in colours* 1

96 DESERTER TAKING LEAVE OF HIS WIFE and DESERTER PARDON'D, by G. Keating, after G. Morland, plates 3 and 4 of the set of four, *fine, printed in colours* 2

S. COUSINS.

97 MISS CROKER, after Sir T. Lawrence, *proof before the title* 1

98 LADY PEEL, after Sir T. Lawrence, *signed proof* 1

99 COUNTESS GROSVENOR, after Sir T. Lawrence, *proof before letters* 1

100 LADY HARRIET CLIVE, after Sir T. Lawrence, *proof before the title* 1

101 MASTER LAMPTON, after Sir T. Lawrence, *proof "Published for the Proprietor, Sir T. Lawrence, P.R.A., Jan. 1827"* 1

102 ST. CECILIA (MRS. SHERIDAN), by W. Dickinson, after Sir J. Reynolds, *second state* 1

103 COUNTESS OF PEMBROKE AND SON, by J. Dixon, after Sir J. Reynolds, *first state* 1

104 FRANCES ANNE GREVILLE AND BROTHER, by J. McArdell, after Sir J. Reynolds, *first state* 1

105 THE FORTUNE TELLER, oval, *stipple engraving, printed in colours* 1

33 106 THE GREAT FORTUNE, by A. Durer (Bartsch 77), with the
High Crown watermark, from the Kerrick collection in the
 Fitzwilliam Museum, Cambridge, *fine* 1

11 107 CLEMENT DE JONGHE (Hind 251), by Rembrandt, *fine, fourth state* 1

The Property of a Lady.

FRAMED.

4 108 Lady Christian Moray, by J. Faber, after Davison 1

10 109 The Children of George III., by F. Bartolozzi, after J. S.
 Copley, *open letter proof* 1

6 110 Miss Croker, by S. Cousins, after Lawrence 1

3 111 Sir Evan Murray Macgregor, engraved by H. Dawe, after G.
 Watson, *proof before letters* 1

9 112 DULCE DOMUM, OR THE RETURN FROM SCHOOL, by J. Jones,
 after W. R. Bigg 1

8 113 Of Such is the Kingdom of Heaven; and The Spirit of a Child
 in the Presence of the Almighty, by F. Bartolozzi and W.
 Dickinson, after Peters, *printed in colours, the pair* 2

2 114 THE FORTUNE TELLER, by J. R. Smith, after Peters, *printed in colours* 1

3 115 GEORGE, PRINCE OF WALES, by J. R. Smith, after Gains-
 borough, *printed in colours* 1

8 116 CHILDREN FISHING; and CHILDREN GATHERING BLACKBERRIES,
 by P. Dawe, after G. Morland, *printed in colours, the pair* 2

The Property of a Lady.

FRAMED.

5 117 Autolycus selling his Wares, by C. Knight; and Patience in a
 Punt, by W. Dickinson, both after Bunbury 2

4 118 Duchess of Rutland, by S. Cousins; and Duke of Rutland, by
 J. Lucas, both after G. Sanders, *the pair* 2

3 119 Angelica Kauffmann, by E. Morace, after Reynolds; and
 Empress Marie Louise, by Roffe and Hamble, after Prudon 2

| | | | |
|-----|---|---|-------|
| 120 | Countess of Essex, by C. Turner, after R. Fagan, <i>proof</i> | 1 | 12 |
| 121 | MISS FARREN, by F. Bartolozzi, after Sir T. Lawrence | 1 | 13 |
| 122 | Queen Elenora sucking the venom out of Edward I.'s wound; and Lady Elizabeth Grey imploring of Edward IV. the restoration of her husband's lands, by W. W. Ryland, after A. Kauffmann, <i>in colours, the pair</i> | 2 | 4 0 |
| 123 | The Miniature, by G. Maile, after T. Harper, <i>printed in colours</i> | 1 | 19 |
| 124 | MRS. WHEATLEY, by R. Stainer, after F. Wheatley, <i>printed in colours</i> | 1 | 15 10 |
| 125 | Madame Recamier, by A. Cardon, after R. Gosway, <i>printed in colours</i> | 1 | 7 10 |
| 126 | The English Dressing Room, by P. W. Tomkins, after C. Ansell, <i>coloured</i> | 1 | 3 10 |
| 127 | The French Fireside, by P. W. Tomkins, after C. Ansell, <i>printed in colours</i> | 1 | 5 10 |
| 128 | Shepherd and Shepherdess, <i>oval, printed in colours</i> | 1 | 18 |
| 129 | Contemplating the Miniature, by and after J. R. Smith, <i>coloured</i> | 1 | 2 10 |
| 130 | Affection, after R. Cosway | 1 | 4 10 |

SECOND DAY'S SALE.

The Property of Col. Fellows,
of 15 Gt. Cumberland Place, W.

DRAWINGS.

THE TITLES TO THE DRAWINGS AND MANY OF THE ENGRAVINGS IN
THIS PROPERTY ARE IN THE HANDWRITING OF HORACE WALPOLE.

| | | |
|-----|--|--------|
| 131 | Design for painted glass at Hinchinbrook, by R. Bentley; designs for doors, etc., at Strawberry Hill, etc. | parcel |
| 132 | West View of Canonbury House, The Residence of William Knight, Esq., at Canonbury, and South-East View of Oaklands, Hertfordshire, by J. Buckler, <i>in sepia</i> ; St. Albans Abbey, Eastwick and Oaklands, <i>in water colours</i> | 6 |
| 133 | Designs for Lady Walpole's Tomb in Westminster Abbey, by Rysbrack; Ground plan of Strawberry Hill, by G. R. Holmes, 1797; Views of Twickenham and neighbourhood, etc. | 11 |
| 134 | Plans and Elevation of a Cottage for the Honourable Horace Walpole, near Strawberry Hill, by Robert Adam, 1766, signed and dated 1766; <i>in water-colours</i> | 6 |
| 135 | View of Strawberry Hill from the road and View of Twickenham from the Lawn at Strawberry Hill, by J. C. Barrow, 1789 and 1791, <i>in water-colours</i> | 2 |
| 136 | Two Views of Lady Diana Beauclerc's Villa at Twickenham, by J. C. Barrow, 1789, <i>in water-colours</i> | 2 |
| 137 | View of Strawberry Hill from the road to Teddington; View of Twickenham from the garden of Strawberry Hill; Strawberry Hill and two designs for cabinets at Strawberry Hill, by E. Edwards, 1783, <i>in water-colours</i> | 5 |
| 138 | Marble Hill; Governor Pitt's House; Dr. Batty's House; Earl of Radnor's House; and A View of Twickenham, by A. Heckel, 1748, <i>in sepia</i> | 5 |

139 A View from Richmond Hill up the River Thames, and A Prospect of Richmond Hill from Lord Cholmondeley's Walk, by A. Heckel, 1751, *in sepia* 2

140 View of Richmond Hill with some imaginary buildings, and a copy of a drawing by Claude Lorrain, by H. Muntz, 1757 and 1758; Hampton Court and Two Views of Twickenham, *in water-colours* 5

141 View of Richmond Hill from the terrace of Lady Ferrers' House at Twickenham, and View of the Summer House of Lady Ferrers, by H. Muntz, 1757, *in water-colours* 2

142 Dutch Fishing Boats; A Carrier's Cart and Ladies' Costumes, by Samuel Scott, *in water-colours* 5

143 Hampstead Heath, by Campian; Landscape, by J. D. Harding, *in water-colours*; Greek Corvette off the Isle of Milo and Valetta Harbour, by G. P. Reinagle; pencil drawings and other drawings *in water-colours, pencil and pen, mounted and loose in an album* 44

144 A series of drawings and engravings of an Ionic monument at Xanthus *parcel*

145 English and Foreign Topography, *loose in a portfolio* *parcel*

146 Small Sporting subjects, *aquatints in colours*; Specimens of Bank notes; portraits, views and fancy subjects, *mounted in an album* 1 vol.

147 Bloomsbury Square, by R. Pollard and F. Jukes, after E. Dayes, *printed in colours*; Nottingham, by J. Basire, after T. Sandby, and other views, etc., *mounted in an old scrap book* 1

148 Hertfordshire: Views and portraits relating to the County, *loose in a portfolio* 1

149 Small portraits suitable for extra illustrations *parcel*

150 Napoleon and his Generals, by Bonneville; and Napeoleon, by Herhan, after Guerin 24

151 Earl of Essex, by C. Turner, after J. Hoppner; Thomas Hawkesley, by and after J. R. Smith; Benjamin Preedy, by J. R. Smith, and other portraits 12

152 Richmond, Windsor, and four London Views, by W. Hollar 6

153 Views in Switzerland, *aquatints, some coloured*, and other Views in Belgium, Italy, etc. *parcel*

2.15
1.4
1.5
11.
1650

154 A View of Twickenham, by I. Green, after J. H. Muntz, *proof and impression* 2 *ans to*

155 The Tapestry of Bayeux, by J. Basire, on *seventeen sheets, coloured* 17 *ans to*

156 Fancy Subjects; Tradesmen's Cards, Tickets, etc. *parcel* *ans to*

157 The Acts of Mercy, by F. C. Lewis, after J. Flaxman, the set of eight plates; Arundel Society Publications, etc. *parcel* *ans to*

158 A scrap album containing a large number of portraits, fancy subjects, views, and drawings, amongst others; Sir John Vanbrugh, by I. Simon, after Kneller; George I., by P. Pelham, after Kneller; George III., by C. Spooner, after Meyer; Mrs. Woffington, by M. Jackson, after J. Lewis; W. Penkethman, by J. Smith, after Schmutz; Charles XII. of Sweden, *mezzotint*; The Summer's Tale and The Winter's Tale, by A. Van Assen; Morning, by J. Tinney, after Boucher; Evening, by R. Houston, after Mercier, etc. 1 vol.

159 A DESCRIPTION OF THE VILLA OF MR. HORACE WALPOLE AT STRAWBERRY HILL NEAR TWICKENHAM, printed by Thomas Kirgate, 1784, calf rebacked, corners mended, with arms on sides of Horace Walpole, Earl of Orford, extra-illustrated with a large number of original water-colour drawings and engravings, inlaid to Folio size 25 in. by 18½ in. Amongst the more important items are the following:—

LADIES WALDEGRAVE, by V. Green, after Sir J. Reynolds, first state, very fine, folded at the bottom two inches above the plate line to fit the book

Horace Walpole, by J. McArdell, after Reynolds, fine, *second state*

Maria Countess of Waldegrave and daughter, by R. Houston, after Reynolds

James Earl of Waldegrave, and Maria Countess of Waldegrave, by J. McArdell, after Reynolds, fine, the pair

Henry Fox, by J. McArdell, after Liotard

Richard Thompson, by F. Place, after Zoust, fine, *first state*.

Charles Duke of Richmond, by J. Watson, after G. Romney, fine, *first state*

Mrs. Clive, by A. Van Haecken, after J. Van Haecken, *first state*

Hon. Anne Damer, by T. Ryder, after A Kauffmann

The Presentation at the Temple, by R. Earlom, after Rembrandt, *proof*; Mrs. Lemon, by I. Morin, after Vandyck; Old Woman with lighted Candle, by F. Wheatley, after Schalken, *mezzotint*

WATER-COLOUR DRAWINGS.

View of Twickenham and Richmond Hill; View from the Holbein Chamber, Strawberry Hill; Two Views of Cliveden near Strawberry Hill; The Cottage and The New Offices at Strawberry Hill, all by J. C. Barrow, 1789-1791

The Frontispiece; Strawberry Hill; Prior's Garden; Gateway at Strawberry Hill; The Terrace; The Staircase, etc., by E. Edwards, 1781 and 1783; Sketch for the bas reliefs, by Lady Diana Beauclerc; View of Elizabeth Castle, Jersey; View of Twickenham from Strawberry Hill; Montorgeuil Castle, Jersey; The Shell Seat and Bridge, Strawberry Hill; and The Flower Garden, all by H. Muntz

The Illustrations amount to forty-five drawings and about two hundred and thirty engravings 1 vol.

160 An old scrap book, size 23½ in. by 19 in. . 1

The Property of Mrs. Emily Anne Woodyear.

(Sold by order of the Executor.)

DRAWINGS.

| | | |
|-----|---|---------------|
| 161 | Frontispiece for a collection of drawings by Giacomo Cavendone; Triumph of Alexander, by Otho Venius, and another | 3 |
| 162 | Boys driving cattle from a barn, by C. Gessner, 1800, <i>in water-colours</i> | 1 |
| 163 | Views near Rome, by P. Hackert, 1781, <i>in sepia</i> , and another | 3 |
| 164 | Kilburn, by F. C. Lewis, and a View of Coroughmore, near Waterford, <i>in water-colours</i> | 2 |
| 165 | Views in Italy, by F. Morghen; Morgalli, etc. | 34 |
| 166 | Biblical and other subjects, by Frey, and others | <i>parcel</i> |
| 167 | Landscape, by S. Alken, after Gilpin; Portraits, Fancy Subjects, etc. | <i>parcel</i> |

168 Views of Scarborough, Whitby, Doncaster, Chester, Douglas,
and other places 28

169 Views in Switzerland, *aquatints*, by Bodmer, Weber, etc.,
and Five Swiss Costumes, *in colours* 22

170 JACK IN THE BILBOES, by W. Ward, after G. Morland, *proof
before letters* 1

Various Properties.

171 Emblems of Love, by Demarteau, after Huet, *in red*; Early
Master engravings, by Goltzius, A. Durer, M. Ravenna,
and other engravers 52

172 J. Callot, T. Galle, P. de Jode, W. Hondius, and other por-
traits, by Bolswert, Vorsterman, and other engravers,
after Vandyck, and other portraits by Rembrandt,
Edelinck, etc. 28

173 Melchior Lydel, by W. Vaillant 1

174 Virgin and Child and St. John, by Trevesani; Views of Hurst-
monceaux, Auckland Castle Chapel, Netley Abbey, and
other views and subjects; drawings, *in water-colours*,
mounted and loose in a scrap book 17

175 The Man of Sorrows, by A. Durer (Bartsch 3); The Char-
latan, by A. Van Ostade, from the Esdaile collection; The
Descent from the Cross, by Rembrandt, and other etch-
ings, by Claude Lorrain, Berghem, Waterloo, and others,
and small landscapes *in water-colours mounted in a scrap
book* 91

176 The Virgin bewailing the Dead Christ, by Marc Antonio
Raimondi (B. 37), and other early engravings by Lucas
Van Leyden, Aldegraver, and others, and two reproduc-
tions, *mounted in an album* 38

177 A. Durer. St. Jerome in his Study

178 Memorials of Eton College, a series of twenty-four lithographs,
by and after C. W. Radclyffe 1 vol.

179 Cruikshankiana; etchings by George Cruikshank, *bound in a
volume* 1 vol.

180 Etchings by Mrs. Cosway, after R. Cosway, *on thirty-six
sheets* 36

181 Fairburn's Plan of Lord Nelson's Victory off Trafalgar, 1805,
coloured; and Fairburn's Plan of the Battle of the Nile,
coloured 2

182 Fairburn's Plan of Parker and Nelson's Victory before Copen-
hagen, 1801, coloured 1

183 Views of the Mauritius, showing the positions of the British
Army under General Abercrombie, 1810, by J. Clark, after
R. Temple, aquatints printed in colours, the set of eight,
in original cover 8

184 Mrs. Le Maistre, by V. Green, after E. F. Calze, first state 1

185 The Storm in Harvest, by R. Meadows, after Westall, printed
in colours, framed 1

186 C. Fitzgerald: "The Cornfield"; and "The Valley Farm,"
by C. Fitzgerald, after J. Constable; and "The Door of
a Village Inn," after G. Morland, by H. S. Handford,
mezzotints, printed in colours, in portfolio as published 3

FRAMED.

187 Deal, Folkestone, Whitstable, and Fowey, Oberwesel, and
Nemi, all after J. M. W. Turner; and Duke of Schomberg,
by Houbraken 7

188 Bacchanalian Boys, by F. Bartolozzi, after Cipriani, printed
in colours 1

189 Richard, Earl Howe, mezzotint, published by J. Fairburn,
coloured 1

190 Alexander Adair, by H. Meyer, after Edridge; and two loose
engravings of John Stevens, by W. Ward, after S.
Drummond; and Bishop North, by S. W. Reynolds, after
H. Howard 3

191 The Miniature, by G. Maile, after T. Harper, in colours 1

192 The Spanish Pointer, by W. Woollett, after Stubbs; Vincent
Lunardi, by F. Bartolozzi, after R. Cosway; and Princess
of Wales, by Duterreau, printed in colours 3

193 MISS FARREN, by F. Bartolozzi, after Sir T. Lawrence 1

194 MRS. PELHAM FEEDING CHICKENS, by W. Dickinson, after
Sir J. Reynolds, cut at the top and slightly damaged 1

195 Love Disappointed, by R. Read, after W. Beechey, printed
in colours 1

Second Day

18

196 Earl Grosvenor, by J. Young, after J. Hoppner 1 *Grosvenor*
6/19
6/19
197 La Sentinelle en Défaut, by N. De Launay, after P. A. Baudouin 1 *Levée*
198 The Life of a Race Horse, by F. Jukes, after C. Ansell, printed in colours, the set of six aquatints in one frame 1 *W.M.*
199 Dartmouth Castle, by T. Lupton; River Wye, by W. T. Annis; and Penmaen Mawr, by Willmore, all after J. M. W. Turner; a book of engravings by Francolini, and Armide and Regnault, by Audran 5 *Dartm*
1/13
200 Palémon and Lavinia, mezzotint, published by Sayer and Bennett, coloured 1 *Palémon*
4/10
201 Les Apprêts du Bal and Le Retour du Bal, by J. Beauvarlet, after De Troy, the pair 2 *De Troy*
2/15
201A Drawing from the Gladiator, by W. Pether, after J. Wright, proof 1 *Gladiator*

The Property of Mrs. Loesch,
of Barklye, Heathfield, Sussex.

DRAWINGS.

UNFRAMED.

SIR THOS. LAWRENCE, P.R.A.

2
202 Portrait of Mrs. Bromfield 1 *Bromfield*
1/10
203 Portrait of Mrs. Dottin 1
2
204 Portrait of Mrs. Cumberbatch 1 *Cumberbatch*
6
205 Portrait of Miss Susan Bloxam, pencil and water-colour, size 8 $\frac{3}{4}$ in. by 7 in. 1 *Bloxam*
3/13
206 Full length of a Lady in richly brocaded dress, water-colour, and twenty other drawings by various Old Masters 21 *Masters*

GIORGIO VASARI.

The Property of Mrs. Garrett Jones,
of 17 Clifford's Inn, E.C.

RICHARD WILSON.

207 Classical Landscape with Valley; and two drawings in Red Chalk, Battle scenes; and Head of a Man, in Charcoal 4

DUTCH SCHOOL.

208 Interior of a Church and three others 4

COTMAN.

209 Coast scene and three others 4

H. J. JOHNSON.

210 Salmon traps on the rapids and two others 3

CAREL DU JARDIN.

211 Study of a boy and nineteen others, various 20

Various Properties.

S. H. VEDDER.

212 Drawings for Book illustration and one aquatint in colour 7

212nd following sketch by J. M. W. TURNER, R.A.

213 View of a Foreign Town, size 7 in. by 10 $\frac{1}{4}$ in., water-colour upon grey paper

214 French drawing for an Engraving of Honoré Gabriel Riquetti Comte de Mirabeau 1

BOGI.

215 Three miniature drawings 3

DRAWINGS.

FRAMED.

ROWLANDSON.

216 Caught; and black-and-white sketch of Temple Bar 2

P. BROWN.

217 Seven black-and-white drawings for Illustrations 7

SUTTON PALMER.

218 Woodland Scene with Pond and Deer, size 13 in. by 20 in. 1 1/2

SUTTON PALMER.

21 219 View in the Lake District, size 13 in. by 20 in.

1 *Palmer*

WILLIAM STRANG.

21 220 Portrait of a Lady, size 16 in. by 10½ in.

1 *Strang*

WATER-COLOUR.

21 221 Cavalry Charging, size 12 in. by 18 in.

1 *Sergeant***The Property of a Lady.**

PETER ROMNEY.

1 222 Portrait Sketch of Miss Catherine Holden

1 *A*

PETER ROMNEY.

2 223 Head and Shoulder sketch of Lord Montford

1 *Montford*

PETER ROMNEY.

218 224 Portrait Sketch—Dr. Assheton

1 *Assheton*

PETER ROMNEY.

1 225 Portrait Sketch—Miss Shuttleworth

1 *Shuttleworth***The Property of H. Warner Allen, Esq.,
of Ivycroft, Ham Common, Surrey.****DRAWINGS.**

215 226 Views in Italy, Italian Costumes, etc., by De Angelis, *in water-colours and chalk, mostly signed, mounted in a scrap book* 43 *De Angelis*

1 227 Market Place, Ulm, and Ulm Cathedral, by Capt. Batty, and three other views, *crayon and sepia drawings* 5 *Batty*

1 228 Book Illustrations, by R. Westall; Views of St. Omer; and Isle of Wight; and five other drawings, *in water-colours and pen drawings* 10 *Westall*

24 229 View of Antwerp; and three views of Italy, *in water-colours* 4 *Antwerp*

18 230 Indian drawing of a High Official 1 *Asiatic*

270 231 Scenes in Domestic Life in China, *in water-colours* 4 *China*

T. ROWLANDSON.

232 An architect surveying the building of a mansion, *in water-colours* 1
 233 The Fox Hunt, *in water-colours* 1
 234 The Butterfly Hunters, *signed and dated 1807, in water-colours* 1
 235 Loading the Postchaise in the Inn Yard, *signed and dated 1824, in water-colours* 1

236 Maternal Love (Mrs. Morgan and Child), by P. W. Tomkins, after J. Russell, *cut to oval* 1
 237 North-East and South-East Views of Rugby School, with boys in Cricket Field, *aquatints* 2
 238 Menai Bridge, *aquatint, in colours*; Warwick Castle; and two other views 4
 239 Billiards, *aquatint*; Duck Shooting, *aquatint*; and three others, *all in colours* 5
 240 The Vegetable Cart Upset, by Debucourt, after C. Vernet, *in colours* 1
 241 The Brighton Royal Safety Coach, after Pollard, *aquatint, in colours* 1

Various Properties.

LEPRINCE, 1821.

242 Outside a Woodland Inn, *water-colour*; and one engraving, size 6 in. by 7½ in. 2

GAINSBOROUGH.

243 Landscape with shepherd and sheep by a pool, size 10½ in. by 12½ in., *framed drawing* 1

OIL PAINTINGS.

BONNINGTON.

244 View in a town with a canal, size 8½ in. by 8½ in. 1

BIRKET FOSTER, 1860.

245 Old man on horseback by a gate with child and dog, size 12¾ in. by 16½ in., *unframed* 1

H. CORNELIUS VAN DE VLEIT.

246 Christ and Nicodemus, *on panel*, size 20 $\frac{1}{4}$ in. by 16 $\frac{1}{2}$ in.

DIRK HALS.

247 The Merrymakers, size 10 $\frac{3}{4}$ in. by 15 in., *on panel*

The Property of W. H. Gray, Esq.,
of Lansdowne Lodge, 62A Curzon Street, W.

ENGLISH SCHOOL.

248 The Proposal, size 16 $\frac{3}{4}$ in. by 13 in.

TENIERS.

249 Peasants drinking and playing cards, size 12 $\frac{3}{4}$ in. by 17 in.

ENGLISH SCHOOL.

250 Old Northumberland House, size 11 $\frac{1}{4}$ in. by 17 $\frac{1}{2}$ in.

DUTCH SCHOOL.

251 Interior with figures, size 17 in. by 22 in.

RICHARD WILSON.

252 Classical Landscape with figures in the foreground, size 13 in. by 19 $\frac{1}{2}$ in.; and one after Raphael Madonna

D. TENIERS.

253 Village scene with peasants dancing, size 9 in. by 13 in., *on panel*

DUTCH SCHOOL.

254 Landscape with mounted peasants at a well, *panel*, size 9 in. by 9 in., and one other on panel

ITALIAN SCHOOL.

255 Head of a woman, size 16 in. by 14 in.

256 Landscape with shepherd and herd

DUTCH SCHOOL.

257 The Hurdy-Gurdy Player; Quack Doctor; and three others, *set of five on panels*, size 6 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in.

DRAWINGS.

M. A. BURKE, 1889.

258 Interior of a Chapel, *water-colour*, size 18 in. by 12 in.

The Property of an Officer.

W. CALLOW.

259 Holy Loch, size $10\frac{1}{2}$ in. by $14\frac{1}{2}$ in. 1

W. CALLOW.

260 Lamlash Road, Arran, size $10\frac{1}{4}$ in. by $14\frac{1}{4}$ in. 1

W. CALLOW.

261 Landscape with Mountains and Lake, size $10\frac{3}{4}$ in. by $14\frac{3}{4}$ in. 1

W. CALLOW.

262 View in the Lake District, size $10\frac{1}{4}$ in. by 14 in. 1

The Property of the late T. Gee, Esq.,

of The Castle, Hanley Castle, Worcs.

[*Sold by order of the Executors.*]

OIL PAINTINGS.

JOSEPH VERNET.

263 View of an Italian City seen across a river with figures in the foreground, size 39 in. by 71 in. 1

JEAN BAPTISTE WEENIX.

264 Dead Game with Sportsman and dog in distance, size 26 in. by $45\frac{1}{2}$ in. 1

HUGHTENBERG.

265 Mountainous landscape, with mounted troops in foreground, size 27 in. by 36 in. 1

GASPAR POUSSIN.

266 Classical Landscape with Shepherd and cattle, size $15\frac{1}{4}$ in. by 12 in. 1

EARLY ENGLISH SCHOOL.

267 Portrait of a Lady wearing a ruff, *on panel*, size 20 in. by 16 $\frac{1}{2}$ in. 1 *French*

// POWELL.

268 Marine View with shipping, *on panel*, size 9 $\frac{1}{2}$ in. by 13 $\frac{1}{2}$ in. 1 *French*

The Property of the late A. C. Bryant, Esq.

SERRES.

269 Marine View with ships making for Port on a breezy day,
size 36 in. by 56 in. *French*

DRAWINGS.

FRAMED.

G. P. BOYCE.

270 The Bull Inn Yard, size 20 in. by 15 $\frac{1}{2}$ in. *French*

C. NAPIER HEMY.

271 Bowling Along, size 12 in. by 19 in. 1 *French*

C. NAPIER HEMY.

272 The Little Trawler, size 19 in. by 13 $\frac{1}{2}$ in. 1 *French*

G. P. BOYCE.

273 The Dent du Marais, Auvergne, size 7 $\frac{1}{2}$ in. by 13 in.; and one
other River Scene by the same 2 *French*

Various Properties.

OIL PAINTINGS.

A. SERA.

274 Portrait of a Girl, size 27 $\frac{1}{2}$ in. by 17 $\frac{1}{2}$ in. 1 *French*

L. A. TADEMA.

275 Lady with a Parasol, *on panel*, size 11 $\frac{1}{2}$ in. by 4 $\frac{1}{2}$ in. water-
colour 1 *French*

L. A. TADEMA.

276 Girl seated by a Fountain. 1

COPLEY FIELDING, 1848.

276A Kilchurn Castle, Lock Awe, 18 in. by 24 in.

ENGLISH SCHOOL.

277 Portrait of an Old Man reading a scroll, size 30 in. by 25 in. 1

ENGLISH SCHOOL.

278 Portrait of a Young Man in Blue Coat, size 23 in. by 19 in. 1

LELY.

279 Portrait of a Lady in dark dress holding a miniature, size 39 in. by 32 in. 1

J. VAN HUYSUM.

280 Flowers in a Vase with shells on the table, size 28½ in. by 23½ in. 1

FANTIN.

281 Roses in a bowl, size 10½ in. by 14 in. 1

DEVIS.

282 Portrait of a Lady standing by a piano and companion picture of a Gentleman, *a pair*, size 34 in. by 27 in. 2

FRENCH SCHOOL.

283 Portrait of a Divine holding a book, size 43 in. by 32 in. 1

GERMAN SCHOOL.

284 Christ shown to the people, *on panel*, size 27½ in. by 20 in. 1

P. BONNEPH.

285 The Caravan route into Tiflis from the East, size 14½ in. by 26 in.; The 155th Kulinsky Regiment counter-attacking the Turks on Christmas Day 1914, size 31 in. by 55 in. 2

C. TOWN.

286 Interior of a Stable with Horse and Cows, etc., size 25 in. by 30 in. 1

ALEX NASMYTH.

287 Mountainous landscape with Lake, size 20 in. by 24 in. 1

CARL BRENNIR.

288 Landscape by a river, size 24 in. by 40 in.

ITALIAN SCHOOL.

289 A Gladiator, size 67 in. by 52 in.

LANDSEER (After).

290 In the Highlands, *in frame*, with triple mirror, size of
picture 22 in. by 43 in.

8/6/15. 10 0
END OF SALE.

BAKER, LEIGH & SOTHEBY

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744

SOTHEBY, WILKINSON & HODGE

1919

SOTHEBY, WILKINSON & HODGE

34 & 35, NEW BOND STREET. W. (1)

CATALOGUE

OF

JAPANESE COLOUR PRINTS

AND

Works of Art.

Day of Sale.

FRIDAY, THE 1ST OF AUGUST.

1919.



CATALOGUE

OF

JAPANESE COLOUR PRINTS,
KAKEMONO AND DRAWINGS,

AND OTHER

Japanese Works of Art:

IVORY CARVINGS, TSUBA, LACQUER, BRONZES, &c.;

AND

ANTIQUE CHINESE BRONZES,

From Various Collections.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBBIE, M.A. & MAJOR F. W. WARR, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts.

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

'On FRIDAY, the 1st of AUGUST, 1919,

AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR. CATALOGUES MAY BE HAD.

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- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s.; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. Every lot will be sold with all faults and errors of description, and will on no account be returnable.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited; and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

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CATALOGUE
OF
JAPANESE COLOUR PRINTS
AND
WORKS OF ART.

1 LOT

Jayd 1 Masanobu: Yoshitsune Serenading Joruri Hime. View of the women's apartments in the YASHIKI of Kiichi Hogen, open to the garden, and Joruri seated playing the KOTO with some of her ladies playing other musical instruments; in the right hand lower corner Yoshitsune standing behind the garden fence by the gate, playing the flute, and a female servant crossing the garden stopping to listen; black and white, coloured by hand; *unsigned*; *large size, oblong, 11½ in. by 16½ in.*

11 2

Pultnoe 2 Masanobu: Theatrical Duo: SEGAWA KIKUNOJO in male character and ICHIKAWA MONNOSUKE as a woman, the former holding a fan bearing his MON and the latter a bundle, walking side by side in front of a theatre by the TORII of the IKUDAMA temple at Osaka; HOZO-YE; URUSHI-YE; *signed OKUMURA MASANOBU, but the signature partly cut off*

5 10

11 10

Kultnoe 3 Kiyonobu: KOGA RYŌ, HENMI MURA, SHIAM BASHI, KUSURI MIZU DŌCHŪ E TSUKUSHI, "A Series of Views of the Road to the Healing Waters at Shiami bridge, Village of Henmi on the Estate of Koga." Nine Views on one sheet, printed in pink and green; *large size, oblong; unsigned; 11½ in. by 17½ in.*

2 2

U. Knobell 4 Harunobu: A Young Lady dressed in a KIMONO embroidered with willow branches under snow, and carrying an open folding fan up at the side of her head, with head bent down, passing along to the left followed by a female servant carrying a bundle, and behind them the corner of a house with barred front; pearl grey wash background; *large size, almost square, without text or signature*

3 5

5 **Harunobu: Chidori no Tamagawa.** A Youth in a fisher's skirt and with a scarf tied over his head, on a small platform built up in the river, letting down a YOTSUDE, or fishing net held by the corners, into the stream, a flare of pine knots at the corner of the platform, and CHIDORI flying against a black sky ; overhead a poem by NōIN HōSHI ; *large size, almost square; one of a set of TAMAGAWA, without titles; signed HARUNOBU*

6 **Harunobu: Hagi no Tamagawa.** Two Women standing side by side, one wearing a bamboo travelling hat, the other on the near side, holding one in front of her, and pointing with her pipe to the bush clover growing across the stream under the light of a full moon ; overhead a poem by TOSHIYORI ; *large size, almost square; one of the same set as the foregoing; signed SUZUKI HARUNOBU*

7 **Harunobu: Sakura,** "Cherry." A Young Woman seated in front of a wind screen under a blossoming cherry tree holding a writing brush and paper and turning to the right to speak to a woman standing on a box, about to attach a poem on to a branch of the tree above her ; *large size, almost square, with a poem in the cloud above; signed HARUNOBU*

8 **Harunobu: Picking Persimmon.** A Youth in a pearl grey robe with wood grain design, standing in front of a red garden fence holding up on his hands behind his back a young girl who is reaching up for the fruit overhanging the fence ; *large size, almost square, without text; signed SUZUKI HARUNOBU*

9 **Harunobu: Kiyomizu Komachi.** A Lady wearing a hood just stepped out of a NORIMONO, looking at a stream of water running out of a pipe on a stone wall into a pool below, her maid standing beside her, holding an umbrella over her and arranging the folds of the hooded cloak ; overhead a cherry branch in blossom ; *large size, almost square, without text or title or emblems; signed HARUNOBU*

* * * A late issue.

10 **Harunobu: O Sen of Kagi-ya,** seated on the corner of a low bench at the tea-house near the TORII of Kasamori temple, talking to a male fan seller who is standing, holding a pipe, and pointing to his show of fans of the theatre with portraits of actors by Shunshō and Bunchō ; O Sen holds one with the MON of the Segawa School on it ; *large size, almost square, without title or text; signed HARUNOBU*

11 **Koryūsai: A Girl** dreaming of an erotic encounter with her lover in the presence of her maid as she sits beside her writing table, her arm resting on an open book and a love letter lying beside it ; *medium size, almost square, without text or title; signed KORYŪSAI*

12 **Bunchō**: A Tea-house Waitress standing by the house, MINATO-YA holding and looking at an open song book in her left hand, and another doubled backwards in her right hand by her side; HOSO-YE; signed IPPITSUSAI BUNCHŌ; sealed MORI

13 **Bunchō**: A Tea-house Waitress of Tsuta-ya standing between a lantern and the house sign above the heating apparatus; blue wash background; HOSO-YE; unsigned

14 **Kiyonaga**: Going to the Bath. Two Women under one umbrella in a driving rain on the way to the bath-house, one carrying a bath robe, pausing to look round at a female acquaintance who is returning from the bath, carrying a robe, and under an umbrella; the rain rendered by gauffrage; full size, upright; one of a set FUZOKU AZUMA NO NISHIKI, "Brocades of the Customs of the Eastern Capital"; signed KIYONAGA

15 **Kiyonaga**: A Tea-house Scene. On the balcony of a house at Shinagawa overlooking the Bay of Yedo, a man in a black summer KAORI stands on the right, playing KEN with a woman seated on the left and another woman on the right hand sheet, and in the centre, a woman in an orange OBI and slatey-blue skirt figured with sailing boats, stands with one hand on the balcony rail looking on; full size, upright; the left hand sheet of one of the series of diptychs MINAMI JŪ-NI KŌ; signed KIYONAGA

16 **Kiyonaga**: Merrymakers in a Tea-house. A Group of Two Men in black summer KAORI, seated, one leaning forward with a SAKÉ cup in his hand, on the near side of the two, a woman seated playing the SAMISEN, back view, on their far side a very round faced elderly woman seated, a young woman back view looking out over the water, and the fourth, leaning one hand on the balcony rail, is bending down to talk to one of the party; full-size, upright; the left hand sheet of one of the series of diptychs MINAMI JŪ-NI KŌ; signed KIYONAGA

17 **Shunchō**: A Wistaria Flower Party, the left and centre Sheets of a Triptych. A Group of thirteen Women and Girls passing along to the left under a trellis of wistaria towards their picnic ground, followed by a gentleman with a fan, porters carrying a TSUITATE for a wind-screen, a page boy with an umbrella and a youth with a bundle round his shoulders; full size, upright; signed SHUNCHŌ

18 **Shunman**: The Koromo Uchi Tama River. A Woman seated under a pine-tree fulling linen, another facing her, and two women standing, their clothes being blown by the wind; full size, upright; without signature

* * * A late edition without the rain block; publisher's sign of TSUTA-YA.

19 **Utamaro**: **Bust Portrait** of a Young Lady facing right holding in her two hands a MAKIMONO, the title of which she is reading, and facing her, the half-length of an older woman; *without background*; *full size, upright*; signed UTAMARO
** From the Wakai collection.

20 **Utamaro**: **Shaving a Baby's Head**. A Woman with bare bosom seated holding a sleeping baby boy leaning back in her arms, and a man facing her shaving the child's head; *grey wash background*; *full size, upright*; signed UTAMARO

21 **Utamaro**: **Umegawa and Chūbei**, KIHAN, "Returning Boats." Two three-quarter length figures of celebrated lovers under an umbrella, she wearing a black ZUKIN, and tying her girdle; inset in a circle a small view of returning boats; *full size, upright*; one of a set AU-MI HAKKEI, "Eight Views of Meetings"; signed UTAMARO

22 **Sharaku**: **An Actor** of the Ichikawa School in male character, standing holding in his outstretched hands a banner of the Prince of Soma; *HOSO-YE*; signed SHARAKU

23 **Sharaku**: **Ichikawa Monnosuke II** in male character, half-length portrait facing to the right with his hand in front of his chest; *on a silver ground*; *full size, upright*; signed TŌSHIUSAI SHARAKU

24 **Sharaku**: **Ichikawa Yawozō** in male character, half-length portrait facing to the right with his hands folded over one another half up his sleeves; *on a silver ground*; *full size, upright*; signed TŌSHIUSAI SHARAKU

25 **Yeishi**: **Ebb-tide at Takanawa**. Triptych. A boat drawn up on the sandy shore with a party of holiday folk; on the left hand sheet a man in loose attire is stooping gathering clams, a woman holds a basket full, and two others with bare feet stand by; in the centre two women, one in the boat and another sitting on the side offering a cup of SAKÉ to a third standing, and a boy with flat fish beyond the boat; on the right a young lady in a white figured black KIMONO stands in the boat, and a servant is handing a tub of clams to another woman who is attending to the cooking; in the background, on the walled river bank, the booths in the grounds of Sengaku Temple; *full size, upright*; signed YEISHI

26 **Yeiri**: **Cheng She Wang Ti under a Pine Tree**. Triptych. An Ukiyoe Analogue. A court lady standing under an umbrella beneath a pine tree reading a poem which has been submitted to her by a man on the left sheet, standing by a lady holding a writing box, and two of the lady's attendants on the right hand sheet; *full size, upright*; signed REKISENTAI YEIRI

27 **Hiroshige**: **Susaki Hatsu Hinode**, "First Sunrise at Susaki." Snow Scene on a broken piece of land almost an island, deemed the best point of view to see the rising sun at the New Year;

LOT 27—continued.

*full size, oblong; one of the first set of Tōtō MEISHI; signed
ICHIVŪSAI HIROSHIGE*

* * * A late issue.

28 **Koryūsai**: TAKIKAWA OF ŌGI-YA, standing facing to the left with her arm round the neck of one of her KAMURO and another in the rear; *signed KORYŪSAI* 4 6

29 **Kiyonaga**: A set of five: Boys forming an orchestra, seated with drums and flute and one as the leader of the chorus; *half block size; signed KIYONAGA*; and one other, a Boy with a TSUZUMI; *unsigned* 218 (6) 3 6

30 **Utamaro**: A Boy as Bunya no Yasuhide with a book on his head in lieu of a noble's cap, a lady standing behind him, and a female servant kneeling; *full size, upright; one of a set TŌSEI KODOMO ROK' KASEN*, "Children as the Six Poets"; *signed UTAMARO* 4 5

31 **Utamaro**: OBI TOKI NO ZU. Untying the OBI of a girl after her first visit to a temple in her seventh year, assisted by a lady and a maid; *full size, upright; one of a set SHICHI GO SAN, KO TAKARA AWASE*, "Three, Five, Seven, Precious Children Compared"; *signed UTAMARO* 3 16

32 **Utamaro**: HANAMURASAKI OF TAMA-YA, seated by a brazier reading a book and another woman carrying away a pile of books; *full size, upright; one of a set SEIRŌ SETSU GEKKA*, "Snow, Moon and Flower of the Tea Houses"; *signed UTAMARO* 4 18

33 **Utamaro**: A Woman seated with her left hand on a box at her back supporting herself, her right hand holding a SAKÉ cup; inset in a circle a view of the temple at Enokashira; *full size, upright; one of a set JŪ-GO DŌJŌ KIRYŌ SOROI*, "Fifteen Talented Boys," really a set of beautiful women; *signed UTAMARO* 3 16

34 **Utamaro**: A large Figure of a Woman seated on her heels on a mattress leaning on her left hand, holding a long pipe in her right hand, and looking at a letter unrolled on her knee; *on a yellow ground; full size, upright; one of a set NISHIKI-ORI, UTAMARO KATA, SHIN MOYŌ*, "new style Utamaro pattern brocade weaving," the title on a partly unrolled makimono with explanation at the top left corner; *framed* 9

* * * Face outlines in flesh tint. Very rare.

35 **Yeishi**: Five sheets of a Heptaptych. A great pleasure boat on the Sumida river off Mukōjima with the TORII of the memorial temple to Umewaka showing on the bank. A group of seventeen ladies and attendants in one boat, some playing musical instruments, others seated before trays of cakes, etc., and two in the prow of another boat on the left alongside; *full size, upright; signed YEISHI* (5)

36 **Yeishi**: A Group of Three Women facing to the right in front of a reed screen, one standing, one on her knees beating a TSUZUMI, and one on the far side playing KEN; *full size, upright; signed YEISHI*

37 **Yeishi**: An Actor seated receiving a guest, a lady seated on the near side and another seated behind him; *full size, upright; one sheet of a triptych; signed YEISHI*

38 **Yeishi**: A Group of two women at Uyeno standing in front of Sammai-bachi and a gentleman turning to speak to one of them; *one sheet of a triptych, medium size, upright; signed YEISHI*

39 **Yeishō**: Silver Print. Half-length of a woman in her bath robe wiping her ear, the title illegible; *on a silver ground; full-size, upright; signed YEISHŌ*
* * In poor state.

40 **Hokusai**: KOISHIKAWA YUKI NO ASHITA, "The Day after a Snowfall at Koishikawa." A woman in a tea-house pointing out Fuji to visitors; *No. 5 of the FUJI set; framed*

41 **Hokusai**: SAN-KA HAKU-U, "A Shower below the Summit" with lightning at the base of the mountain, and day-break illuminating the snow-clad peak; *No. 9 of the FUJI set*

42 **Hokusai**: SHINSHŪ, SUWA-KO, "Suwa Lake, Shinano," with the shades of evening falling; in the foreground a thatched cottage under two pine trees; *No. 13 of the FUJI set; framed*

43 **Hokusai**: KŌSHŪ, MISAKA SUIMEN: Fuji seen "on the Surface of the Water at Misaka, Kai," in early spring; *No. 17 of the FUJI set*

44 **Hokusai**: SŌSHŪ, SHICHI-RI-GA-HAMA, "The Seven ri Beach, Sagami," a landscape in blue and green with a white mountain flecked on the slopes, and curious white curling clouds; *No. 27 of the FUJI views*

45 **Hokusai**: YEDO NIHON BASHI, View from the Nihon Bridge looking up a canal lined by warehouses, with Fuji peeping above the buildings on the left; *No. 41 of the FUJI views*

46 **Hokusai**: TŌTO, ASAKUSA HONGWAN-JI, Fuji from the Buddhist temple of the Monto Sect, Hongwan-ji at Asakusa, Yedo, with tilers repairing the roof; *No. 44 of the FUJI set; framed*

47 **Hiroshige**: KAMBARA, only state, No. 16; and SHŌNO, first state, No. 46 of the first TŌKAIÐ set (2)

48 **Hiroshige**: KAKEGAWA, only state, late colouring, No. 27 of the first TŌKAIÐ set; and ISHIYAKUSHI, No. 45 of the MARUSEI TŌKAIÐ set, a fine Snow Scene (2)

49 **Hiroshige**: KUWANA, No. 43 of the MARUSEI TŌKайдō set.—
TAMAGAWA AKI NO TSUKI AYU TORI, "Catching fish by the
Autumn Moon, in the Tama-river," one of the SETTSU GEKKĀ
set.—NIHON BASHI NO HAKU-U, "A Shower, Nihon Bridge," one
of the TŌTO MEISHO series, first issue.—YOSHIWARA NAKA NO
CHŌ YO-ZAKURA, "Cherries by night, Middle Street, Yoshiwara,"
one of the TŌTO MEISHO series, first issue (4)

50 **Hiroshige**: THE SHINOBAZU POND, Uyeno; ISHIYAMA DERA; and
SHISAKU, a fine Snow Scene (3)

51 **Hiroshige**: AKASAKA KIRIBATA and MASAKI, from the Hundred
Views of Yedo series; and NIHON BASHI, from a TŌTO MEISHO
panel set (3)

52 **Various**: NAKAMURA TOMIJŪRŌ III as a woman holding a banner
of the Usami; HOSO-YE; signed SHUNSHŌ.—Awabi Shell
Divers; signed KUNISADA.—An Awabi Shell Diver; signed
KUNIYOSHI.—Go Hyaku Rakan-ji; signed KUNITORA

53 **Hokusai**: TWO SURIMONO: Two Court Ladies standing; signed
HOKUSAI ARATAME I-ITZU (2)

54 **Sharaku**: OSAGAWA TSUNEYŌ as Tonané in the Chūshingura, bust
portrait looking to the left, on a silver ground; full size, upright;
signed TOSHŪSAI SHARAKU; framed

55 **Utamaro**: JOSHOKU KAIGO TEWAZA GUSA, "Women's Work in
the Cultivation of Silkworms." An Album containing the com-
plete set of twelve full size upright prints in lilac, yellow, green,
and blue, each sheet numbered and signed UTAMARO; published
by TSURU-YA KIYEIMON, about 1790

56 **Utamaro**: A SAMISEN PLAYER holding her instrument in her right
hand, resting on her thigh, as she sits on her heels turning over
the pages of a music book; full-size, upright, without background
save a lantern behind the title YEDO NO HANA MUSUME JŪRURI,
"Flowers of Yedo, Girls of the Lyric Drama"; signed UTAMARO;
framed

57 **Yeizan**: YEDO SUNAGO KOGU-YA HAKKEI, "Yedo Guide Book.
Eight Views of Incense Shops." Two of the series, figures of
women with mirrors; full-size, upright; signed YEIZAN; framed (2)

58 **Yeizan**: TŌTO AZUMA BASHI GYŌRETSU. A Procession of Ladies
crossing the Azuma Bridge over the Sumida river at Yedo; four
sheets of a pentaptych; framed

59 **Yeizan**: KASUMI HANA GYŌRETSU, "A Procession of Flowers in
the Spring Haze." Pentaptych. A noble lady in her NORIMONO
being carried along the sea-shore near Enoshima, attended by
seventeen ladies; full-size, upright; signed KIKUGAWA YEIZAN;
framed

| | | |
|----|---|-----|
| 60 | Kunisada: Two men fighting on a bridge; oblong, framed in a shaped ebonized frame inlaid with mother-of-pearl flowers, animals and figures, Chinese work | 6 |
| 61 | Chinese Drawings on rice paper: a set of four, Costumes of Officials, in colours; framed | (4) |
| 62 | Chinese Drawings : another four, various; framed | (4) |

HIROSHIGE: TŌKAI DŌ SET.

63 Nihon Bashi : First state, with cloud in the sky, No. 1

64 Kanagawa : Second state, No. 4

65 Totsuka : First state, No. 6

66 Hodogaya : Only state, No. 5 ; and Fujisawa : Only state, No. 7 (2)

67 Hiratsuka : Only state, No. 8 ; and Ōiso : First state, No. 9 (2)

68 Okitsu : Only state, No. 18 ; and Ejiri : Only state, No. 19 (2)

69 Mariko : Second state, No. 21 ; and Fujieda : Only state, No. 23 (2)

70 Shimada : Only state, No. 24 ; and Shirasuka : Only state, No. 33 (2)

71 Futagawa : Only state, No. 34 ; and Miya : Only state, No. 42 (2)

72 Shōno : First state, No. 46 ; and Kusatsu : Only state, No. 53 (2)

73 Tōkaidō : A set of fifty-four out of the fifty-five views of the first Tōkaidō set published by HOYEIDŌ, some in the first state, Ejiri missing ; all with margins cut, and unmounted (54)

74 Tōkaidō : A set of fifty-four out of the fifty-five views published by MARUSEI, numbered, except No. 7, Fujisawa ; Hamamatsu, No. 30, missing ; all with margins cut, and unmounted (54)

75 Fuji San-jū-Rok'kei : Eight of the Thirty-six Views of Fuji, upright, and six other upright views ; all unmounted (14)

76 Tōkaidō : Thirty-three of the set of fifty-five of the upright edition published by TSUTA-YA, 1855 ; margins cut, and unmounted

77 Tōkaidō : A complete set of fifty-five of the upright edition published by TSUTA-YA, 1855 ; in album form

78 Tōto San-jū-Rok'kei : A complete set of thirty-six Views of Yedo, upright edition, dated 1861-2, by the Second Hiroshige ; in album form

79 Shunsen : Women fulling linen on the bank of the Tama River, and Women picking young herbs on the bank of a stream, both YOKO-YE, signed KASHOSAI SHUNSEN ; and a Hiroshige Snow Scene (3)

80 **Hiroshige**: CHŪKŌ ADA-UCHI ZUE, "Fidelity in Revenge." A set of fourteen upright prints; *signed* ICHIRYUSAI HIROSHIGE; *in book form*
** A very rare set, only one sheet in the Happer collection.

81 **Hiroshige**: SOGA MONOGATARI ZUE, "Stories of the Soga." Twelve out of the set of thirty-six, *upright*, *signed* HIROSHIGE; and a sheet with view by Hiroshige and figures by Kunisada (13)

82 **Hiroshige**: MEISHO YEDO HYAK'KEI, "One Hundred Views of Yedo." Ninety-one out of the complete set of 118; *upright*; each *signed* HIROSHIGE (21)

83 **Fūko (Matsumoto)**: NIPPON GWAFU, 2 vol. of a Collection of Sketches by various Artists, *Tokyo*, 1891; *in colours* (1)

84 **Utagawa School**: An Album containing 121 prints of Theatrical Scenes, many forming triptychs, largely by KUNISADA, with other artists of the Utagawa School (2)

85 **Utagawa School**: An Album containing 38, and another containing 35 prints of Theatrical Scenes, some triptychs, mostly by KUNISADA (2)

86 **Toriyama School**: YAMA UBA AND KINTOKI, half-length and bust, the child holding a revolving toy; *signed* UTAMARO. YOSOI AND YOYOTOSE OF MATSUBA-YA, half-length and bust; *signed* TSUKIMARO (2)

87 **Taito**: Three of the large Bird and Flower set, Pheasant on a tree trunk, a white Cock and Peonies, and small Birds and Iris; *all signed* ZEN HOKUSAI I-ITZU (3)

88 **Kunisada**: A WRESTLER, and A GROUP OF WRESTLERS; *both signed* KŌCHŌRŌ KUNISADA; and A WOMAN HEATING A KOTATSU; *signed* TOYOKUNI (3)

89 **Kuniyoshi**: KIDOMARU in hiding under a bullock's hide.—SAISHI suckling her great grandmother.—MORIYA ŌMURAJI sees the form of a warrior hiding in a tree; *all signed* ICHIYŪSAI KUNIYOSHI (3)

90 **Kuniyoshi**: SEICHŪ GISHI DEN, "Lives of the Loyal Ones"; *four of the set of* Portraits of the 47 Rōnin, and two other prints; *all signed* ICHIYŪSAI KUNIYOSHI (6)

91 **Kuniyoshi**: THE SEVEN GODS OF FELICITY, a KAKEMONO-YE; *signed* ICHIYŪSAI KUNIYOSHI; and another, same subject; *signed* KEISAI YEISEN (2)

92 **Yeizan**: KOIMURASAKI OF TAMA-YA in a dress representing the storm dragon.—HANAŌGI OF ŌGI-YA on parade; and three other prints of women; *all signed* KIKUGAWA YEIZAN (5)

93 **Bunrei**: Three Flower and Bird prints of the BUNREI GWAFU series; *unsigned*.—Three Drawings of Birds and Flowers, on silk; and a Chinese Man, on rice paper (7)

94 An Album of drawings by a nineteenth century artist, containing thirty-four scenes with children at play, in colours, on paper; *unsigned* *earlier*

95 An Album, containing twenty-four drawings, sixteen on paper and eight on silk, those on silk having poems on ornamental paper facing them; *both series signed YOSEN HÔGEN* *Ridell.*

96 Tôyû. KAKEMONO: Shôriken standing on clouds, his sword at his back, holding a fan; in black and white, tinted, on paper; *signed SESSHÛ MATSUYO UNKOKU GANSHA TÔYÛ*; *framed* *Blunt*

97 Chang Ma Bing. KAKEMONO: A set of six, on silk, Chinese Ladies variously employed, with landscape backgrounds; *unsigned*; *Sung period 960-1280* *- later*

98 Shûkô. KAKEMONO: A Boy on a cow under a willow, reclining on its back, his head towards its tail, looking at a calf behind; in colours, on silk; *unsigned*; c. 1460 *Watanabe*

99 Motonobu (Kanô). KAKEMONO: A Woman and Child on an ox being pulled along by a peasant, and another man following behind; black on white, tinted, on paper; *sealed MOTONOBU* *"*

100 Tanhan (Kinoshita). KAKEMONO: A Hawk attacking an egret at the edge of a pool; black and white, tinted, on paper; *unsigned, but the seal of TANHAN, a pupil of Soga Chokuan* *Blunt*

101 Toyohiro. KAKEMONO: A Woman with a SAMISEN, seated in front of a screen with a plectrum in her right hand under her chin; in colours, on silk; *signed UTAGAWA TOYOHIRO, with certificates*; in box; *early 19th cent.* *Blunt*

102 Hiroshige. KAKEMONO: Fuji from Tago no ura in the early morning; in colours, on silk; *signed ICHIRYÛSAI, sealed HIROSHIGE, with certificates*; in box *Blunt*

103 Kyôsai. ORIGINAL DRAWING: A Demon dancing and a man looking on; black and white; *unsigned* *Parson*

104 Kyôsai. ORIGINAL DRAWING: The TOSHIKOSHI ceremonial of pelting ONI with beans for the purification of a house, and Otafuku peering in through the door; black and white; *unsigned* *"*

105 Sadahide: SANSHÛ, OKAZAKI YAHAGI Ô HASHI SHÔKEI, "Scenery of the Great Yahagi Bridge at Okazaki, Mikawa"; triptych; *signed SADAHIDE* *"*

106 Shuntei: NITTA NO SHIRO on a boar; and three other prints; *framed* *"*

107 Various: SHIMADA, one of the upright Tôkaidô series, signed TOYOKUNI (II).—A WOMAN REPAIRING CLOTHES; *signed TOYOKUNI (II)*.—A GEISHA arranging her hair, a SURIMONO; *signed HOKUSAI*; all framed *Blunt*

108 **Ku K'ai-Chih:** REPRODUCTION OF A MAKIMONO, by a fourth century artist, now in the British Museum, with a pamphlet, "Admonitions of the Instructress in the Palace. A Painting by Ku K'ai-Chih," by L. Binyon, issued by order of the Trustees of the British Museum ; in box (3)

109 **Chinese Drawings:** An Album, containing twelve, in colours, on paper, representing various trades

JAPANESE WORKS OF ART.

110 A painted velvet Panel, Entrance to a Temple in Japan ; $3\frac{1}{2}$ in. by $2\frac{1}{2}$ in.; framed

111 An Ivory Carving of a Man carrying a badger and a goose attacking the badger with a sword, a monkey clutching at the goose, and a hare in a bag at his feet ; signed TAMANAGA ; 9 in. high

112 An Ivory Carving of a Man with a big hat and long staff, carrying coral in a net, being pulled by Daikoku's rats ; on a carved and pierced wood stand ; $8\frac{1}{4}$ in. high

113 An Ivory Carving, Gama Sennin with a toad on his shoulder, standing figure ; signed SHŪGETSU ; $6\frac{3}{4}$ in. high

114 An Ivory Carving of Shōhaku carrying a branch of peony blooms and a boy attendant by his side with a basket of the flowers ; $5\frac{3}{4}$ in. high

115 An Ivory Carving of a Monkey and its young standing on the back of a tortoise, attacked by a snake ; 5 in. high

116 An Ivory Carving of two Monkeys, one on the other's shoulders, on the long head of Fukurokuju ; $6\frac{1}{2}$ in. high

117 An Ivory Carving of Shōki hurling an ONI at two others at his feet and trampling on a fourth ; $4\frac{5}{8}$ in. high

118 An Ivory Carving of Kintoki and an ONI wrestling over a group of firewood, Kintoki's axe and a KANABŌ ; 3 in. high

119 An Ivory Carving of Shōki with his sword threatening an ONI in his grasp ; $3\frac{3}{4}$ in. high

120 An Ivory Carving of a Group of Peasants, signed KŌMIN, $3\frac{1}{4}$ in. high ; and a Stick Handle, a skull on a rock with a coiled snake (2)

121 An Ivory Carving, a Peasant and two children, $4\frac{1}{4}$ in. high ; and a Stick Handle, a snail and snake on a rock (2)

122 An Ostrich Egg, decorated in gold lacquer with a group of cranes, bamboo, flowers and grasses, small birds and insects, on carved and pierced wood stand ; $9\frac{1}{4}$ in. high

JAPANESE TSUBA.

123 Eleven, iron, all but two pierced: Armourer's, Swordsmith's, Nenuke, Tembo, Yamakichi, Kiami, Hoan and Gomoku Zogan types; *all unsigned* (11) *Hanmer*

124 Ten, iron: Three Kaneiye School, *two of which are signed KANEIYE*; four Myōchin School, *one signed NOBUIYE*; one wood grain, *signed TAMEYOSHI*; and three others of Kamakura, Owari and Nagoya types, *unsigned* (10) *H*

125 Tēn, iron: Four Aizu, two Namban, one Daigoro, one Heianjo, one Gokinai, *all unsigned*; and one *signed SEIRYŪKEN YEIJU* (10) *H*

126 Eleven, iron: Four Higo, one Saotome, one Satsuma, and five Umetada; *one signed* (11) *H*

127 Ten, iron: One Suruga of Nagoya, one Nagoya Kenjo, one Settsu, three Shōami, *all unsigned*; three *signed KINAI OF ECHIZEN*; and one HIROKUNI (of Sendai, Ōshū) (10) *H*

128 Ten, iron: Three Hizen and seven Akasaka, one of the latter *signed TSUNEMASA*, the others *unsigned* (10) *H*

129 Eleven, iron: one Ito, *unsigned*; seven Bushū, one *signed MASAYAKI* and one *MASANAGA*; and three Yedo, one *signed YOSHITSUGU* and one *NAGAHISA* (11) *H*

130 Ten, iron: Six Chōshū, of which two are SHIPPŌ SUKASHI, and one *signed OKA TOMOKATA*; and four BŪSHU ITO-SUKASHI, one *signed MUNETSUGU*, and one *MASAHIWA* (10) *H*

131 Three iron Tsuba, Miōchin School: One square, with sunk surface decorated with a slight landscape; one MOKKO, with upturned rims slightly inlaid with chidori and tortoises; and one oval, the under side sunk and damascened in diaper design (3) *Hillman*

132 A Shin To Katana, the blade engraved ZAITEN; *signed NAGASONE OKISATO NYŪDŌ KOTETSU*; 36½ in. long; in plain wood case *Hanmer*

MASKS, &c.

133 Two, wood: A young man, and a demon, both painted (2) *H*

133A Two, wood: A red lacquer mask of Chichi no Jo, and a white one of Okina with loose lower jaw (2) *H*

134 Two, wood: One of a man and one of a demon with overhanging eyebrows, both lacquered cream (2) *H*

135 Three, wood: Two small men's faces, and another fine small mask, *signed DEME ROKUZAYEMON*; all lacquered (3) *H*

136 One, wood: Red lacquered, with gilt eyes and teeth, a man's face; and one, iron (2) *H*

137 A Seto gourd-shaped Bottle, in brown glazed ware *H*

LACQUER.

138 Inrō : Four cases, gold lacquer, a group of cranes on each side in low relief, *signed TAMAGAWA (?)*; and ivory NETSUKE, a tortoise, *signed MITSUHIRO* (2) 5/12

139 Inrō : Four cases, gold lacquer, Yoritomo watching the testing of the flights of cranes at Akanuma ga hara, on both sides, *signed KAKŌSAI*; and ivory NETSUKE, SHISHI Mai Dancers, *signed MASATAMI* (2) 4/8

140 Inrō : Five cases, gold lacquer, view of Fuji from Mio no Matsu, with two cranes flying, in low relief, *signed KAJIKAWA*; and ivory NETSUKE, Hotei seated with a football (2) 4

141 Inrō : Four cases, gold lacquer, Tōba in exile riding round the rocky coast of Hainan on one side, and a house on the coast on the other; *signed JŌSENSAI SHŪZAN* 3/5

142 Inrō : Five cases, gold lacquer, the long stems of TOKUSA (Equisetum hyemale) growing on mounds on each side in slight relief, *signed KAJIKAWA*; and ivory NETSUKE, a monkey showman (2) 4/20

143 Inrō : Three cases, black HIRAMAKIYE, view of Matsushima from SHIWOGAMA in gold on both sides, *signed HIROSEI YEIJI*; and wood NETSUKE, Tobosaku with a scroll on a peach, *signed GYOKU-ZAN*; and ivory OJIME, masks (3) 2/10

144 Inrō : Four cases, black TAKAMAKIYE, Sennin, landscape and waterfall on both sides; and another, three cases, gold lacquer, Hotei with his bag and fan under a pine tree, *signed JŪOSAI* (2) 4

145 A pair of gold lacquer Boxes and Stands, hexafoil, each fitted with seven cylindrical boxes, and with hexafoil trays, decorated with landscapes in gilt low relief on the lids, the sides with fern sprays and the stands with chrysanthemums; 5½ in. high, boxes 5½ in. diam. (20) 2/2.

146 A gold lacquer Box and Stand, hexagonal, fitted with a tray, three lozenge-shaped boxes and a withdrawing partition, decorated with landscapes in gilt low relief on the lid, cherry blossoms on the sides, and maple leaves on the stand; 5½ in. high 1/4

147 A Box formed as intersected squares, one in polished wood, and one lacquered with gilt mouldings at the angles, decorated with landscape, diaper patterns and flowers, 4½ in. high; and a rounded oblong Box, gold lacquer, fitted with a tray and three boxes, landscape on lid and wood grain at the sides, 1½ in. high (6) 2/2

148 A Kōgo, three tiers, shaped as a temple bell, gold lacquer, with bands of silver lacquer, 3 in. high; a Jū-bako, cylindrical, three tiers, black HIRAMAKIYE, decorated with KIKU flowers, 3 in. high; and a Natsume, very minute NASHIJI and ornamental lozenges on the sides, chrysanthemoid lid, metal lining, 3½ in. high (3) 2/2

149 A Suzuri Bako, oblong rectangular, black HIRAMAKIYE, decorated with a landscape, inside NASHIJI, fitted with an inkstone, but no MIZU-IRE, 12 in. by 5½ in.; and a Box, shaped oblong, fitted with five other boxes, black with gilt ornament (8)

150 A pair of oblong Trays, rims NASHIJI, centres black HIRAMAKIYE, decorated with figures by the sea shore on one, and children flying a kite on the other, 24½ in. by 9½ in.; and a Box, oblong, black, decorated with gilt chrysanthemums, 4½ in. high (3)

151 Seven Cups and Saucers, black HIRAMAKIYE, with gilt Chinese landscapes; and two Cups and Saucers, larger (18)

152 Six Cake Dishes, flower shaped, the lobes NASHIJI with diaper pattern, the centres black with flowers on landscapes, 11½ in. to 14½ in. diam. (6)

153 A pair of Boxes, circular, each fitted with five small circular boxes, black TAKAMAKIYE, landscapes on lids, outer boxes faulty, 5 in. diam.; and five other small Boxes (17)

154 Two circular Boxes, two oblong, one oval, all black lacquer; one red Cigar Case; two Boxes and a small Tray, gold lacquer; and one Tray and Cover (11)

155 Two Cups and Saucers; a Bowl and Stand; sixteen Boxes; a Box, fitted with a tray and four smaller ones; and nine miscellaneous Pieces; *all faults* (37)

156 Suzuri-bako, TAKAMAKIYE with chrysanthemums growing out of rocks in a garden, on a ground of NASHIJI and HIRAME on the lid, inside the lid, a cherry-tree overhanging a stream with small pines on its near bank and KINJI flowers, the bottom of inside similar; fitted; silver MIZUIRE, shaped as two cherry-flowers direct and reversed; in box (6)

* * This was brought from Japan by a French marine, named Chalome, in Commodore Perry's Expedition, in 1854.

157 Suzuri-bako, of the Ashikaga period, RADEN ground, with Kaminari San in clouds beating his drums, in NASHIJI and dull gold low relief on the lid; inside lid a peasant crossing a DOBASHI in a gale which sways a willow on the bank of a stream above the moored boats below, on a black ground; black inside; three fittings, the MIZUIRE bronze, shaped as a thatched cottage; in box; *see note at back of inkstone*; 16th cent. (6)

158 A Shishuban, "Four Games," a lacquer board marked in squares, each with a hole, and fitted with two drawers, in which are the various things employed in the game KODÔ KISOI UMA, "The Incense Ceremony in the game of the Horse Race," consisting of two horses and riders, a stand with ten flowering trees, a stand with ten arrows, and a maple tree, ten gold and ten silver tassels, and two road boards for the race course; in box; GENROKU period, c. 1690 (51)

Play
nuncha

159 A lacquer Panel, white and purple iris in a pool on a black ground, by MURAKAMI KICHIKU; 3 ft. 1 in. high by 2 ft. 6 in. wide; framed

160 A gilt lacquer Table, with floral pattern and metal mounts, box-shaped under-frame with shaped apertures; top, 18½ in. by 51 in.

* * From the collection of Tensho-in, wife of Iesada, the thirteenth Tokugawa Shogun, and daughter of the Prince of Satsuma.

161 Suzuri-bako, TAKAMAKIYE, NASHIJI ground with a swirling stream and splintered trunk of a blossoming plum tree in low relief on the lid; chrysanthemums inside, fitted with a tray, stick of ink, inkstone and mizu-ire (6)

162 Suzuri-bako, polished wood encrusted with bone and other coloured ornaments, climbing plants and the character, KEMURI, "smoke," on the lid; red lacquer fitting with two compartments and mizu-ire (3)

163 An oblong Box, HIRAMAKIYE, NASHIJI with hawk on a stand and two small birds fluttering overhead in silver on the lid; inside NASHIJI

164 A small Koto, natural wood, lacquered sides with bamboo and pine branches in gold, and fern scrolls at the ends; 22 in. long

165 An oblong Te-bako, lacquered wood showing the grain with a basket of flowers and foliage, and birds flying on the lid, and various vases of flowers on the sides in KINJI and brown lac, fitted with seventeen brushes with lacquered handles; sealed HARUI (18)

166 A Bentō-bako, four tiers and stand, black HIRAMAKIYE, with almost invisible design of bamboo; and a Stand with porcelain Cup and lacquer Cover, fern scroll design (4)

167 A carved wood Tray, circular, with a view of the red lacquer bridge, and the bridge for ordinary use at Nikkō; inscribed NIKKŌ-SAN SHIN KYŌ SEKISHŌ; 16½ in. diam.

168 An iron Vase and Cover, shaped as a warrior's helmet and mask, on a cross footed stand; 13 in. high; silvered inside (2)

169 A pair of bronze Vases with dragon handles, inlaid with fine silver lines and points in foliated scroll design; 13 in. high

JAPANESE BRONZES, &c.

170 A pair of Jardinières, bronze, compressed globular, on three feet, the sides with a band of chrysanthemums in low relief, mask and ring handles; 8 in. high, 10½ in. diam.; on wood stands (4)

171 A brass Jardinière, compressed globular, with engraved bands round the body, floral design, with characters for Happiness, Long Life, etc., ring handles; 7 in. high, 9 in. diam.

1 2.

172 A Sentoku bronze Vase, skittle-shaped, with kingfisher diving from a pine tree, water and water plants in low relief and inlaid; $13\frac{1}{2}$ in. high *Kashimai*

2 2.

173 A pair of copper bronze Vases, globular, with broad rims, the sides with relief CHIDORI flying in silver, engraved water and water reeds in gold and SHAKUDŌ; signed IKKODŌ MIYANO ATSUYOSHI OF KYŌTO; 6 in. high (2) *Kinmon*

3.

174 A Sentoku bronze Vase, by the same artist, elongated ovate, with cranes in relief silver, wading in engraved water, with aquatic plants in silver, gold and SHAKUDŌ; signed; $8\frac{3}{4}$ in. high (2) *4*

2 6.

175 A bronze Spill Vase, shaped as a node of bamboo inlaid with silver leaves; signed KURODA OF KYŌTO; 7 in. high *Brook*

1 5.

176 A bronze Vase, bulbous body, long neck terminating in a flower rim and with stalks and leaves coiling round the neck; $13\frac{1}{2}$ in. high *Kashimai*

2.

177 A bronze Vase, ovate body, funnel-shaped neck, $9\frac{1}{2}$ in. high; and a hexagonal Vase, with diaper decoration in low relief, $7\frac{1}{2}$ in. high (2) *pine*

1 5.

178 A brass Vase, ovate, with iris in relief, $5\frac{1}{2}$ in. high; and another, with chased band on the shoulders, $3\frac{1}{2}$ in. high, $4\frac{1}{2}$ in. diam. (2) *Kashimai*

2 2.

179 A bronze Bell, 6 in. high, hung on a brass pillar stand; $14\frac{1}{2}$ in. high; and a Mizure shaped as a fruit (3) *4*

2 2.

180 A pair of bronze Cranes, one 11 in. high, the other, with head down, $6\frac{1}{2}$ in. high (2) *4*

3 5.

181 A pair of silvered-bronze Cranes, one 20 in. high, the other, with head down, $13\frac{1}{2}$ in. high; signed HIDENAO (2) *Bell*

3 5.

182 Six bronze Mirrors, various sizes; and an inlaid iron Box (7) *5th*

3 5.

183 A Chinese bronze Statuette of KINKAO, a Sennin, being invited by a carp to a sojourn under the water; $14\frac{1}{2}$ in. high *tree*

2 2.

184 A Kyōto Chawan, ivory glaze decorated in gilt and colours, a DAIMYŌ's procession round the outside, and leaves inside, signed HŌZAN, $3\frac{1}{4}$ in. high; and a square Dish, decorated with chrysanthemums (2) *Hozan*

2 2.

185 A Kyōto Chawan, ivory glaze and gold pointillé ground decorated with a spiral band of chrysanthemums in gold and colours outside, and leaves inside; signed KANZAN; $3\frac{1}{2}$ in. high *Heller*

1 2.

186 A Satsuma Chawan, ivory glaze, with New Year decorations in gold and enamel colours, $2\frac{1}{2}$ in. high; and another, with pine branches in enamel green, $2\frac{1}{8}$ in. high (2) *Hoshin*

2 2.

187 A Kyōto Chawan, ivory glaze, decorated with a deep band of chrysanthemums in colours and gold outside, and two overlying squares inside, signed TOMONOBU, 3 in. high; and a Cup, with bird and flowers in colours and gold, signed SHIKKIN, 3 in. high, repaired (2) *A. Earle*

188 A Ninsei Chawan, decorated with autumn flowers, *impressed mark*, 3 in. high; and a Kiyomizu Chawan, white glazed and crackled, with circular detached ornaments at intervals, 2½ in. high (2) 2

189 A Kyōto Bowl, decorated with chrysanthemums in gold and colours, *signed* TOMONOBU, 2½ in. high, 5 in. diam.; and two Plates, red and blue decorations (3) 2/12.

190 A Raku Chawan, almost black glaze, on one side the roughly-modelled form of an insect with outstretched wings; 2¾ in. high 8

191 A wood and ivory Carving of a Man seated beside his pipe and tobacco pouch on the ground; *signed* MITSUMAO; 5¾ in. high 3 3

" 192 An ivory Carving of a Man standing over a white rabbit, with a basket of fruit on his shoulder; *signed* HōSHŪ; 6¾ in. high 3

" 193 An ivory Carving of a Fisherman coming up the beach with a basket of fish over his shoulder, and a fish lying on the rocks; *signed* TOSHITSUGU; 6½ in. high 3 3

194 An ivory Carving of the Gyoran Kwannon standing holding a basket of fish and a lotus; 4 in. high 1/18.

195 An ivory Carving of a Man in a sailing boat, 6 in. long; and another of a group of Mice, Frogs and Tortoises in a coiled nelumbian leaf; 5½ in. long 2 2

196 An ivory Netsuké: A Group of Men climbing over and renovating the colossal Buddha of Nara; *signed* MASAAKI 3 8

197 Three ivory Netsuké: Two Manzai Dancers, *signed* RYŪCHIN; one KAKU, with bust of Kiyataka Hasha Sonja, *signed* DŌRAKU; one MANJU, a boy on a hobby horse, cavo relief; and one wood, a NINGYO, *signed* BANYU 3 7

198 Ivory Netsuké, a Woman in a bath tub, *signed* KŌICHI; another, ivory, a Baby Boy, *signed* SEISHI; an ivory Fruit; and a pierced Ball with other balls inside 1/18. 4 4

199 Gold lacquer Inrō, five cases, with cranes in relief on both sides, *signed* JŌKOSAI; and horn Netsuké, a Man with a bag full of mischief (2) 2 2

200 Gold lacquer Inrō, four cases, Sparrows and shrubs with red berries in low relief on both sides, *signed* KŌSAI; wood Netsuké, a Bull reclining; and red ivory Ojime (3) 4 4

201 Black lacquer Inrō, four cases, a caparisoned Horse waiting outside a garden gate in low relief in gold and red; and a black TOGIDASHI NATSUME with KIRI and KIKU MON (2) 1/10

202 A black lacquer Box with Poultry in gold and coloured relief on the lid, NASHIJI inside; a gold lacquer Box, shaped as a partly unrolled Kakemono, inlaid mother-of-pearl, inside NASHIJI; and a red lacquer Box, clam-shaped (3) 2/12.

203 A black lacquer Bowl, Cover and Stand, TOGIDASHI with gilt fern scrolls and Paulownia (3)

204 A Japanese bronze Group of a Pair of Game Fowls fighting, the one above the other, in silvered bronze ; signed CAST BY SEIKŌ

ANTIQUE CHINESE BRONZES, &c.

205 A Pair of Haloes, gilt bronze, acuminate, surrounded by flames, and pierced in scrolls bearing various lesser divinities and animal forms ; on wood stands ; 15½ in. high (4)

206 Bronze Bells : Three lacquer trays in compartments containing fifty small Bells of various shapes ; and two others, in boxes (57)

207 Head of a Processional Staff, square socket with raised lozenges, circular pierced head, 7 in. high ; in box (2)

208 Small Divinities, three lacquer trays, containing sixty-six Figures of various ages (69)

209 One of the Buddhas of Confession, seated on a lotus throne, the leaves of which are acuminate, holding an indeterminate object, 10¾ in. high, gilt ; in box (2)

210 Kuan Ti, the God of War, a mailed figure seated, 7 in. high ; and Shang Ti, the Sovereign Emperor, standing, hands clasped, 8¾ in. high ; both gilt ; in boxes (4)

211 Shang Ti, standing, hands with palms joined, in armour and wearing the TIEN-YE and the head-dress YU-PEN, which bears a mountain between the sun and moon ; 12 in. high

212 Kuan Yin, standing, with Buddha in the crown, holding in the right hand a rosary and in the left a lotus, silver inlaid eyes, an inscription round the plinth, 11 in. high ; in box (2)

213 A Thibetan Figure of sgRolma dKarpo, the white Tara, seated holding a lotus flower in her left hand, with seven eyes, one in her forehead, two in hands and two in the soles of her feet, 6 in. high ; in box (2)

214 The Dhyani Buddha Ratnasambhava, seated holding a jewel in the left hand, right hand in the VARADA attitude as of granting requests, 7 in. high ; in box (2)

215 The Dhyani Buddha Akshobhya, seated, his right hand in the witness attitude and left in the impartial attitude, 6½ in. high, mercury gilt, on the base is engraved the Eight Buddhist Emblems of Happy Augury ; in box (2)

216 A Thibetan Figure of T'se-dpag-med, or Amitayus, the Buddha of Eternal Life, seated holding in both hands the vase of the Elixir of Life, 5½ in. high ; in box (2)

217 Sakya-muni Buddha, seated, with right hand in the witness attitude,
 $5\frac{1}{2}$ in. high, mercury gilt; in box (2)

218 Omi-to Fo, or Amitabha, seated, both hands in the meditative
attitude; $7\frac{1}{2}$ in. high (2)

219 Two Ning-ma Saints, and a pair of Figures, male and female, wearing
the "celestial scarf," all in gilt bronze, 5 in. and $5\frac{1}{4}$ in. high; in
box (5) 2/16

220 A metal Shrine with the Seven Gods of Felicity on rocky niches;
 $6\frac{1}{2}$ in. high (8) 1/2

221 A pair of antique bronze Dishes, with fine bluish patina; $6\frac{1}{2}$ in.
diam. (2) 1/6

222 A chalk Figure of a Man, standing, with clasped hands, partly
coloured, 10 in. high; and another of a Dwarf, 5 in. high (2) 2/2

END OF SALE.



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